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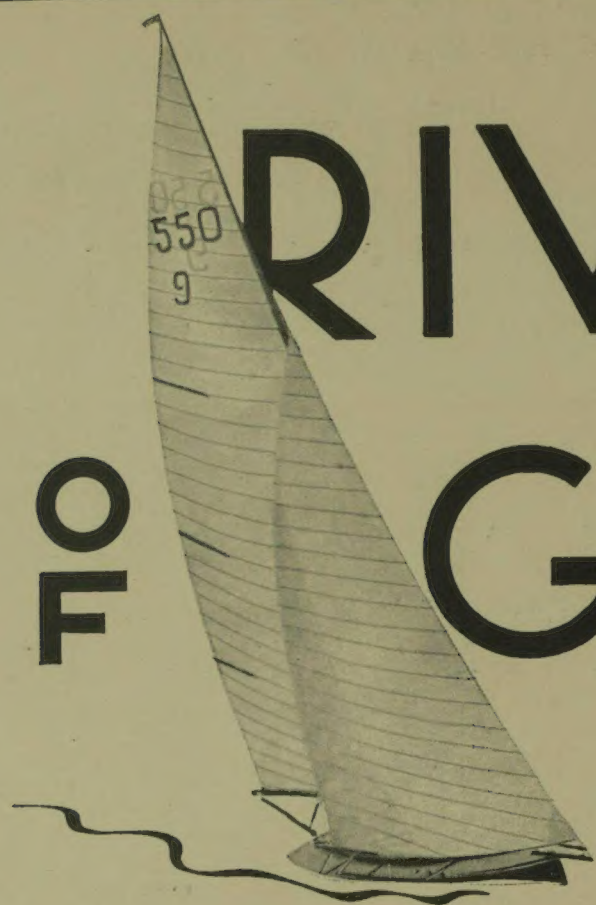
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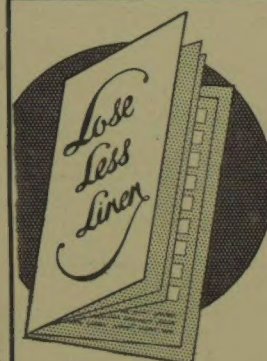
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SATURDAY, MARCH 25, 1933.



THE GREATEST ARCHÆOLOGICAL DISCOVERY FOR YEARS PAST: ONE OF THE SUPERB SCULPTURES FOUND AT PERSEPOLIS—A CROWNED HUMAN-HEADED BULL.

This photograph belongs to the series given on six pages in this number illustrating magnificent discoveries made at Persepolis, the ancient capital of Persia sacked by Alexander the Great, during recent excavations conducted there by Professor Ernst Herzfeld on behalf of the Oriental Institute of the University of Chicago. On page 406 will be found an

article by him fully describing the discoveries, which consist mainly of two great monumental stairways, with wonderful sculptures in relief covering the staircase walls. This figure of a human-headed bull wearing a crown is one of a pair that formed the capital of a column. It came from the tripylon stairway shown in several of our illustrations.

PHOTOGRAPH BY THE PERSIAN EXPEDITION OF THE UNIVERSITY OF CHICAGO ORIENTAL INSTITUTE, UNDER PROFESSOR ERNST HERZFELD.
BY COURTESY OF PROFESSOR JAMES HENRY BREASTED, DIRECTOR OF THE INSTITUTE.

THE GREAT DISCOVERIES AT PERSEPOLIS: MONUMENTAL

PHOTOGRAPHS BY THE PERSIAN EXPEDITION (UNDER PROFESSOR ERNST HERZFELD) OF THE ORIENTAL INSTITUTE OF THE



THE chief feature of the wonderful discoveries recently made at Persepolis, the ancient capital of the Persian Kings, by Professor Ernst Herzfeld, and described in his article on page 406, consisted of the two monumental stairways shown here, with the magnificent sculptured reliefs adorning their walls. The two upper photographs illustrate the larger stairway, in front of the Apadana, or Audience Hall, while the lower photographs show the "tripylon" stairway to the private residential palaces on a higher level. As we note elsewhere, Professor J. H. Breasted considers that the reliefs found on these stairways

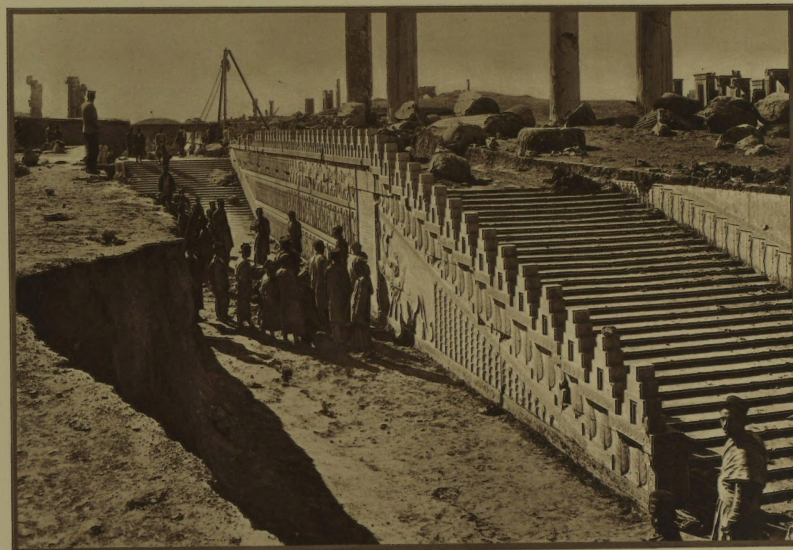
(LEFT) THE RECENTLY FOUND APADANA STAIRCASE IN FRONT OF THE AUDIENCE HALL; THE SOUTHERN END, SHOWING THE LAST FIGURES IN THE TRIBUTE PROCESSION, GIFT-BEARERS FROM KUSH AND PUNT.

STAIRWAYS WITH SCULPTURES UNSURPASSED IN ANTIQUITY.

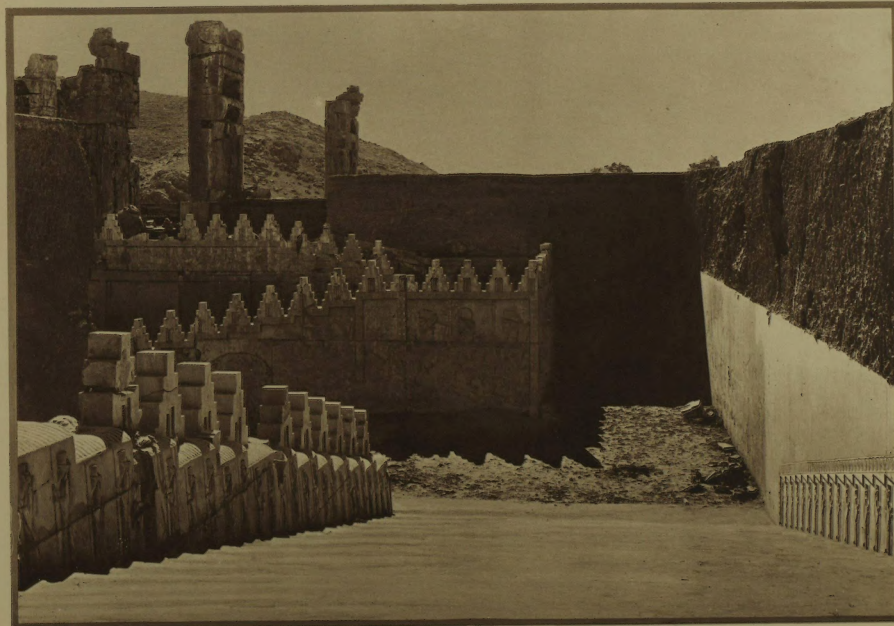
UNIVERSITY OF CHICAGO. BY COURTESY OF PROFESSOR JAMES HENRY BREASTED, DIRECTOR OF THE INSTITUTE.

"will rank among the greatest works of art that have survived from the ancient world." A note attached to the upper right-hand photograph states: "Many of the crenellations and most of the topmost row of sculptured stone blocks were lying at the bottom of this trench when the discovery was made. They had fallen with the earthquake which caused the majority of the Apadana columns to tumble many centuries ago. By means of the large metal tripod seen in the left background, the expedition raised the fallen relief blocks." Photographs of sculptures appear on the front page and pages 404 and 405.

(RIGHT) THE NORTHERN WING OF THE APADANA STAIRCASE: CRENELLATIONS, MANY OF WHICH, WITH RELIEFS, FELL IN EARTHQUAKE, AND HAVE BEEN REPLACED BY THE TRIPOD HOIST (LEFT BACKGROUND).



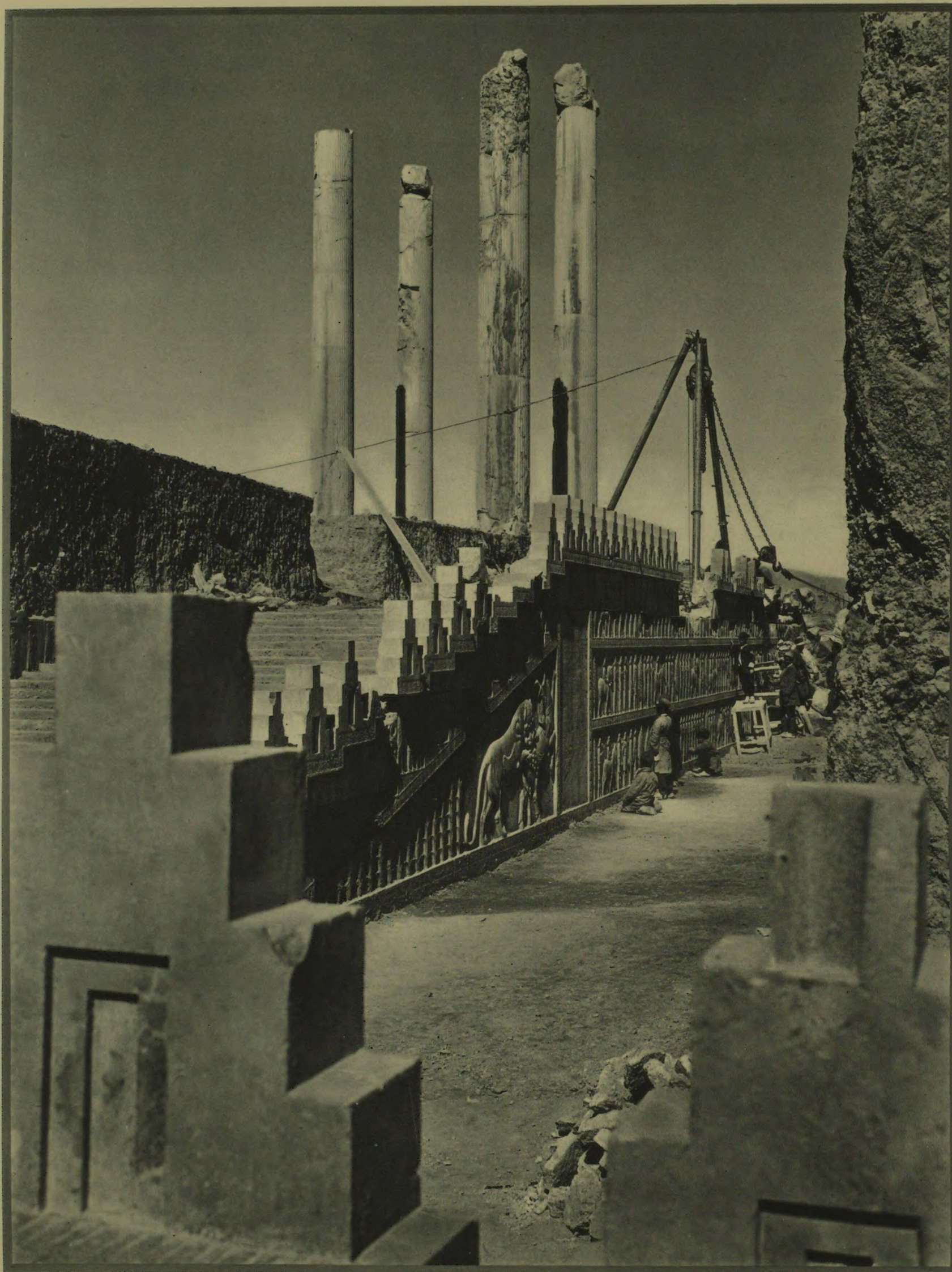
THE NEWLY DISCOVERED TRIPYLON STAIRWAY AT PERSEPOLIS: THE MAIN ENTRANCE TO THE SMALLER PALACES OF THE PERSIAN KINGS, FOR DAILY USE, AT A HIGHER LEVEL, THAN THE APADANA, OR AUDIENCE HALL; SHOWING (CENTRE FOREGROUND) A RELIEF OF A LION ATTACKING A BULL.



THE TRIPYLON STAIRWAY (IN LEFT BACKGROUND) LEADING TO THE SMALLER PALACES BUILT AT A HIGHER LEVEL (AS SHOWN IN THE ADJOINING PHOTOGRAPH); ANOTHER VIEW FROM THE SOUTH WING OF THE GREAT APADANA STAIRCASE (SEEN HERE IN THE FOREGROUND, AND ALSO IN THE TWO UPPER ILLUSTRATIONS).

THE GREAT PERSEPOLIS DISCOVERIES: ONE OF THE ROYAL STAIRWAYS.

PHOTOGRAPH BY THE UNIVERSITY OF CHICAGO ORIENTAL INSTITUTE EXPEDITION TO PERSIA UNDER PROFESSOR ERNST HERZFELD. BY COURTESY OF PROFESSOR J. H. BREASTED, DIRECTOR OF THE INSTITUTE.



THE NEWLY DISCOVERED STAIRWAY IN FRONT OF THE APADANA, OR AUDIENCE HALL OF DARIUS, AT PERSEPOLIS :
A VIEW SHOWING SOME OF THE 65-FT. COLUMNS, AND A HOISTING TRIPOD FOR REPLACING FALLEN FRAGMENTS.

Here we see the monumental stairway recently discovered at Persepolis (and illustrated on the two preceding pages) in its relation to the Apadana, or Audience Hall of the Persian Kings, to which it formed a stately approach. Four of the huge columns of the hall, 65 ft. high, appear in the background. A more general view of the ruins, with other columns that survived earthquakes in antiquity, is given on page 406, along with Professor Herzfeld's

article describing his discoveries. The above photograph shows the south wing of the stairway with the reliefs representing a tribute procession from twenty-eight nations subject to the Great King. In the right background is the hoisting tripod which was used by the excavators to lift back into their position many of the sculptured blocks that had fallen to the ground. In the left background is a gap in the parapet caused by the fall of a high wall.

SUPERB EXAMPLES OF PERSIAN SCULPTURE: A TRIBUTE-BEARERS FRIEZE.

PHOTOGRAPH BY THE UNIVERSITY OF CHICAGO ORIENTAL INSTITUTE EXPEDITION TO PERSIA UNDER PROFESSOR ERNST HERZFELD BY COURTESY OF PROFESSOR J. H. BREASTED, DIRECTOR OF THE INSTITUTE.



TRIBUTE-BEARERS FROM THREE OF THE TWENTY-EIGHT NATIONS SUBJECT TO DARIUS: SOME OF THE SCULPTURES ON THE NEWLY DISCOVERED APADANA STAIRWAY AT PERSEPOLIS.

The beautiful frieze on the newly discovered stairway to the Audience Hall (Apadana) at Persepolis, representing a procession of tribute-bearers from twenty-eight nations subject to the Persian King, serves to recall the enormous extent of the empire ruled by Darius (521—485 B.C.), who attempted to subdue Greece, and inherited by his namesake, conquered by Alexander the Great in 333 B.C. As Professor Herzfeld says in his article on page 406: "The

twenty-eight nations represent the twenty satrapies of old Iran, including a vast territory extending from Farghana in the north-east to Abyssinia in the south-west, and from the Balkans in the north-west to Sind in the south-east." The figures above are—(top row) Arachosians (S. Afghanistan) bringing vessels and a camel; (middle row) Sardians bringing a humped bull, shields, and lances; (below) Bactrians (N. Afghanistan) bringing gold vessels and a camel.

"THE MAGNIFICENT DISCOVERY" AT PERSEPOLIS:

STAIRWAY SCULPTURES THAT WILL TAKE RANK
AMONG THE GREATEST WORKS OF ART SURVIVING FROM ANTIQUITY.

By Professor ERNST HERZFELD, Field Director of the University of Chicago Oriental Institute Expedition to Persia. Photographs by Courtesy of Professor James Henry Breasted, Director of the Institute. (See Illustrations on Front Page and Pages 402-403, 404 and 405.)

Professor Herzfeld here gives a full account of his great work at Persepolis, briefly dealt with, at an earlier stage, in our issue of Feb. 11. He is an authority on the Persian past, and he contributed three articles on prehistoric Persia to "The Illustrated London News" in May and June 1929. Professor Breasted writes regarding the present article: "I think Herzfeld has been extremely modest in his references to the magnificent discovery. The best of the new relief sculptures will rank among the greatest works of art that have survived from the ancient world. The remains at Persepolis are revealing to us a new chapter in the history of the Ancient East." He adds that he has received a cablegram from Professor Herzfeld announcing a further discovery at Persepolis—"hundreds, perhaps thousands, of Elamite business tablets," thus showing, for the first time, that the palace ruins still cover masses of written documents, which may include State archives throwing new light on Persian political history. It was Professor Breasted, we may recall, who founded, and still directs, the Oriental Institute of Chicago University. This Institute is unique as taking within its scope the whole of the ancient Near East, where it maintains twelve expeditions, so distributed that the correlation of their results may yield a maximum insight into the earliest fully developed civilisations. Further photographs of the new Persepolis sculptures will appear in our next issue.

IN full recognition of the necessity of preserving the magnificent monuments of Persia's great past at Persepolis, the Persian Government granted the authorisation to undertake this work to the Oriental Institute of the University of Chicago. The work began less than two years ago, in the spring of 1931. The benevolent interest of the Government found its expression in the visit of H.I.M. the Shah of Persia on Oct. 28, 1932, and, after inspecting the work, he expressed his appreciation and thanked the Field Director for the real cultural work done by the Chicago Oriental Institute.

The work at Persepolis has followed a triple aim: (1) Examination by excavation of the whole terrace, on which stand the palaces of Darius, Xerxes, and Artaxerxes. (2) Reconstruction of one of the palaces as a specimen of old Achæmenian architecture. For this purpose the Harem of Xerxes has been chosen, on account of its excellent preservation and its favourable situation on the terrace. The reconstruction is now finished, except some interior work still to be done. (3) Preservation of the buildings and sculptures on the terrace, to be largely effected by reopening the ancient subterranean drainage system, and protection against damage by rain, frost, and man.

Under the accumulations which cover the platform, much more plentiful remains of architecture and sculpture were buried and preserved than were expected by anyone. These accumulations have been produced in the course of twenty-five centuries by the decay of the walls of sun-dried brick, which were of far larger bulk and extent than is commonly supposed, and therefore produced, when they fell, an enormous volume of debris. Furthermore, the level of the front part of the terrace is lower, and extends farther, than was heretofore realised. The first huge building, the great audience hall (Apadana), stands on a platform raised about 3 metres (nearly 10 ft.) above that level; this height is gained by a great monumental stairway, and it has proved to be covered all over with sculptures. In the same way, the still higher level of the smaller palaces, serving purposes of daily use, is accessible only by a double staircase (the "tripylon" stairway shown on pages 402-403) leading up about 5 metres (about 16 ft.) and likewise covered with sculptures. It is these two impressive groups of relief sculptures which were so

unexpectedly disclosed by the recent discovery of the two great stairways.

Every line that stands against the sky, whether parapet of steps or upper margin of walls, is surmounted by a long line of crenellations, an old scheme long employed in the Assyrian art of fortification, which already in Assyrian architecture had become a mere decorative element, and survives in Mohammedan architecture all over the East. The triangles produced by the ascending flight of steps and the level of the ground are always decorated with the figure of a lion attacking a bull, the lion's head—an old Sumerian heritage—being represented in front view. This

southern wing, is the picture of a great tribute procession, showing representatives of twenty-eight nations of the empire, alternately introduced by a Persian or a Median "introducateur des ambassadeurs," who might be called a "gentleman usher." They bring their gifts to the Nôrûz, or New Year's festival, on March 21. The procession is arranged in three rows, and the representatives of each nation occupy a field of their own, framed by cypresses, the typical tree of Southern Persia. On the right or northern wing of the staircase the palace guards are to be seen, partly "at arms," partly as spectators in various positions and gestures, apparently conversing with each other. The regiments of guards consist of Persians, Medians, and Susians, and were called the "Ten Thousand Immortals," their number being always kept up. At the end of the first row of these guards two chariots are conducted, with their horses. According to Herodotus, these were the chariots of the god Ahuramazda, and that of the king, each drawn by eight white stallions from the famous breeding-farm at Nisaia in Media, near modern Kirmanshah. The grooms also lead a riding horse for the king, and other servants bear his camp-stool.

The twenty-eight nations represent the twenty satrapies of old Iran, including a vast territory extending from Farghana in the north-east to Abyssinia in the south-west, and from the Balkans in the north-west to Sind in the south-east. Some of the large satrapies are represented by more than one nation. Although no inscriptions indicate their names, they may be identified by a comparison with the figures of men supporting the king's throne on the royal tombs, where the names indicating the nationalities of these men were added by the ancient Persian sculptor. A few of them, such as the Syrians, Phœnicians, and Cilicians, may be determined by a kind of interpolation and comparison with representations on foreign monuments. The usual gifts they

bear are horses, camels, or bulls of special breeding, and beautiful enough to win a prize at a "live-stock" show, or rarer animals such as a lioness with her cubs, an antelope, a giraffe, the last ones being brought by Abyssinians and the people of Punt, which is the frankincense country on the Straits of Aden. Besides animals, every nation was accustomed to present specimens of the national costume of each, and, furthermore, vessels, probably containing something, or actually made of gold, and rendered with great care and skill by the Achæmenian artist.

Neither the idea of the subject nor the principles of the entire composition in long rows of strongly architectural rhythm, nor the details of the single groups with their ceremonial seriousness, reveal any trace of Greek influence on this art, as is often supposed and discussed. The art of Persepolis may better be characterised as a late manifestation of ceremonial character, a sort of "Empire" of the art of the Ancient East. The glory of Persepolis went up in the flames of the incendiary fire started by Alexander the Great. Although this story is told only in the romantic class of literature, such as Plutarch's Life of Alexander, the fact of the fire is established beyond doubt. Everywhere a thick layer of charcoal covers the soil of the buildings—the remains of the cedar roofs which came crashing down as they were eaten by the fire. After the destruction of the roofs, the walls also, built with sun-dried bricks and decorated only with a high band of enamelled tiles under the crenellations along the roof line, crumbled, the highest first. Out of thousands of fragments, it is now possible to piece together the decorative frieze of enamelled bricks, and also an inscription in the name of Xerxes.

Later, the whole terrace was covered, buried in earth up to a height of 7 metres (about 23 ft.), accumulating from the decay of the walls. No method of preservation could have been more efficient, and to-day the sculptures thus protected under these accumulations through twenty-five centuries can be unearthed in perfect condition.



A SCULPTURAL RECORD OF THE "TEN THOUSAND IMMORTALS"—THE PALACE GUARDS OF THE PERSIAN KINGS: A FRIEZE OF THE NEWLY DISCOVERED STAIRWAY TO THE AUDIENCE CHAMBER AT PERSEPOLIS, REPRESENTING A LINE OF GUARDS MOUNTING THE STEPS.

group may be called the "arms" of Achæmenian Persia, a symbol of astrological meaning which originated in Babylonia. The modern Persian "lion and sun" are not older than the late mediæval epoch, but are, nevertheless, another example of an astrological symbol of Babylonian origin.



THE TRADITIONAL SCENE OF ALEXANDER'S FEAST, WHICH ENDED IN HIS BURNING THE PALACE OF DARIUS: RUINS OF THE GREAT AUDIENCE HALL (OR APADANA) AT PERSEPOLIS, WITH SOME OF ITS HUGE 65-FT. COLUMNS STILL STANDING.

The destruction of the palace of Darius by his Macedonian conqueror, to which Professor Herzfeld refers at the end of his article, is the subject of Dryden's famous poem, "Alexander's Feast; or, The Power of Music."

The newly discovered staircase in front of the great audience hall, called "Apadana" by convention and in analogy to the name used at Susa for a building of similar description but almost completely destroyed, has a length of 90 metres (about 292 ft.), with sculptures on three of its walls. On the main front outside, to the left on the

ORDERED TO PROTEST AGAINST
THE OGPU ARRESTS
OF BRITISH SUBJECTS:
SIR ESMOND OVEY, THE BRITISH
AMBASSADOR IN MOSCOW.



BENEATH A CEREMONIAL PORTRAIT OF THE KING, WHOSE GOVERNMENT SIR ESMOND OVEY REPRESENTS IN SOVIET RUSSIA: HIS EXCELLENCY'S STUDY-DESK IN THE BRITISH EMBASSY, MOSCOW.



LADY OVEY TAKING TEA WITH HER DAUGHTER, MARY, IN THE BRITISH EMBASSY AT MOSCOW: THE AMBASSADOR'S WIFE AT THE SAMOVAR, IN THE BIG SALON—FURNISHED WITH ALL THE TASTE OF THE EMPIRE PERIOD, WHICH ONCE ENJOYED HIGH FAVOUR IN RUSSIA.



ANOTHER CORNER OF THE AMBASSADOR'S STUDY: A CEREMONIAL PORTRAIT OF THE YOUNG QUEEN VICTORIA; AND WALLS HUNG WITH PORTRAITS OF FORMER ENGLISH AMBASSADORS AT ST. PETERSBURG.



A BRITISH FAMILY TOUCH IN THE UNION OF SOCIALIST SOVIET REPUBLICS: THE AMBASSADOR'S DAUGHTER, MARY, LOOKING DOWN IMPISHLY FROM A STAND IN A CORNER OF THE GRAND SALON OF THE EMBASSY.



THE BRITISH AMBASSADOR IN MOSCOW ALLOWS HIMSELF A SPELL OF RECREATION: SIR ESMOND OVEY ENJOYING A GAME OF TENNIS IN THE EMBASSY GARDEN.



AT THE WINDOW OF THE BRITISH EMBASSY: LADY OVEY AND HER DAUGHTER, MARY, LOOKING OUT OVER MOSCOW, THE PICTURESQUE CENTRE THAT IS ONCE MORE OF PARTICULAR INTEREST TO THIS COUNTRY.

AFTER the arrest of six British subjects—all members of the Metropolitan-Vickers organisation—by the OGPU in Moscow, Sir Esmond Ovey, the British Ambassador there, made personal enquiries at the Foreign Commissariat. At first, he received no answer. That the British Government took a serious view of these arrests was subsequently emphasised by Mr. Baldwin in the House of Commons, when he stated that the arrests were made on a charge of sabotage of electrical machinery. He added that the prisoners had been visited (at the Lubianka Prison) by Sir Esmond Ovey, who had been instructed to protest strongly to M. Litvinoff, the Commissar of Foreign Affairs, as the British Government were convinced that the charge

was without foundation. The British Ambassador, it may here be noted, has his residence (together with many other diplomatic representatives of foreign Powers) in the Vorovski Street (in the north-west section of Moscow). Much of the fine furniture seen in our photographs was brought from the former British Embassy at Petrograd, now Leningrad. Sir Esmond Ovey has been installed at Moscow since the renewal of diplomatic relations between Soviet Russia and this country in 1929. Before that he was Ambassador in Mexico, where it was, we understand, that he met the present Lady Ovey, who is partly Mexican by birth. Sir Esmond has served in many parts of the world; including Sweden, Morocco, Cuba, and Persia.



By G. K. CHESTERTON.

AS I have here suggested, at frequent intervals and in various ways, I profoundly distrust and disbelieve in the whole of that movement which may be roughly called the Reaction after and against the Great War. As a sane man, not to make any claim to being a decent Christian, I naturally desire peace rather than war; and I am enough of an English patriot to have faced the fact, in many ways a rather unpleasant fact, that war just now might be even worse for England than for Europe. But I profoundly distrust and disbelieve in all those shades of negative revulsion, ranging from Pacifism to Pro-Germanism, which have actually passed like waves over the Press and the political sentiment of the country during the post-war period. I think England was a great deal nearer to establishing peace on the day she declared war than she is now, when any number of other nations are likely to declare war in spite of her. I think she was nearer to re-establishing a real unity of Europe when she was fighting with the Prussians than when she was merely quarrelling with the French. I believe that a real council of the Allies, if they had been guided by one clear and consistent theory of Europe, would have done better work for peace than the League of Nations. These are not views that have of late been common; perhaps they are not views that can even now be popular. But they are views in which I myself have never wavered, and in which I have of late been very strongly confirmed. Long ago, before the Balkan Wars or the Russo-Japanese War, I remember writing in this general sense: that there were two forces in the world threatening its peace, because of their history, their philosophy and their externality to the ethics of Christendom; and they were Prussia and Japan. I remember horrifying all my Liberal friends, when I wrote for the *Daily News* in the days of my youth, by saying this about Japan. I did not, however, modify my view then. I am certainly not likely to modify it now.

But my subject here is the nature of that post-war Reaction. Nobody, I think, has tried to analyse that mood, in which a cold fit of war-weariness followed so very rapidly on a very hot fit of war. Psychologists have been let loose everywhere on every subject; we have heard all about the psychology of war and the psychology of war-propaganda. We have not heard much about the psychology of anti-war propaganda, or why the very same men who were first fanatical for the one should afterwards be equally fanatical for the other. Now, to begin with, I deeply distrust the mood because it was a mood. It is not only true that it was merely emotional; it is almost true that it was merely physical. People were sick of war in the real sense that it made them sick. It was very natural, and, up to a point even very healthy, as being physically sick can be an indication of health or an improvement of health. But sickness is not an opinion; far less a conviction. Disgust is more violent than disapproval, but it is much less strong than disapproval. And nothing is more essentially unstable than the sort of disgust that merely follows upon excess. In short, the peace mood just after the war was the well-known mood of the Morning After

the Night Before. It was the headache of the drunkard whose excesses in drink have gone to his head. As the mere blind bibulous wine-drinker may be weary of wine, so the mere journalistic Jingo was weary of war. Certainly, the reaction was healthy in so far as some of the fevers and ravings of the war period had been unhealthy. Certainly, at least, the reaction was human, because the strain of war is in its nature inhuman. But there is nothing fixed or final or responsible

into all our own old theories about other countries, including our old contempt for other countries. The more Pacifist England was actually a more insular England. For six years we abused our enemies; for six more years we abused our allies. And now our popular patriotic Press seems to have settled down into abusing them both, while refusing to accept any responsibility for the result. We have relapsed into the most insular and insolent and ignorant phase of our past history: the phase in which all Frenchmen were frogs and all Germans were sausages. In patriotic cartoons to-day you will see all the foreigners dressed up as figures of fun which are no longer even funny, except in the sense that educated people had learnt to laugh at such ignorance even in Victorian times. The Frenchman with waxed moustaches and shrugged shoulders; the German with walrus moustache and enormous pipe; the Russian with fur cap and bushy beard—these grotesque fossils of prehistoric prejudice would have been much too crude for the time of Tennyson and Prince Albert. Cultivated men of that Victorian epoch would have classed them with the old legend that the Pope wanted to introduce wooden shoes; or that Boney was a real ogre out of a fairy tale. Yet the final result of our negative or neutral attitude, to friends and foes, has been a mere sinking back into these old stupidities, which the world had actually outgrown on the day when England and France and Flanders took the field against Prussia. We were more truly international in that international war than we are now in this swaggering, self-flattering, vulgarly Jingo peace.

Finally, in that long stretch of years since the war, which have been full of urgent and feverish talk about the necessity of keeping the peace, nobody has really tried to prevent war at all. Nobody has done the one really difficult and indispensable thing; the only thing that might possibly avert a war in the earlier stages of a quarrel. Nobody has tried to look at the side opposite to his own side. Whenever our Pacifist writers were blaming anything or any-

body, they never paused for one moment to ask whether there was any defence for what they attacked. When people thought France was wrong in the quarrel, they wrote exactly as they did when they thought Germany was wrong in the war. They were not trying to compose the quarrel; they were only trying to prove that they were right in the quarrel. If they really wanted to avert war in Europe, they should have started from the very beginning with full statements of the case for each of the quarrelling States of Europe. They should have been careful especially to state the case for those whom they liked least. We know they have done nothing of the sort. Mr. H. G. Wells has written a thousand pages in favour of Peace, but not one page in favour of Poland. Lord Russell has said much, from his point of view, to deter men from fighting, but nothing that would deter Mussolini from fighting; and nothing certainly that could deter any Communist from fighting Mussolini. To examine, prove, disprove, or reconcile the philosophies of Europe—that would be a task for a philosopher, but not for a philosopher like Bertrand Russell. That is the only way to Peace; and few be they that find it

Special Notice to Our Readers.

WE desire to draw the special attention of our readers to the series of photographs given in this number illustrating the MAGNIFICENT PERSIAN SCULPTURES on two monumental stairways recently found at PERSEPOLIS, constituting undoubtedly THE GREATEST ARCHÆOLOGICAL DISCOVERY FOR YEARS PAST.

With the aid of these photographs, it is possible to appreciate the truth of the statement that the ruins of Persepolis are revealing A NEW CHAPTER IN THE HISTORY OF THE ANCIENT EAST.

We also wish to inform our readers that our next number will contain further photographs showing in detail many examples of these superb reliefs, which have been described authoritatively as ranking among THE GREATEST WORKS OF ART THAT HAVE SURVIVED FROM THE ANCIENT WORLD.

Will our readers please note that they would be wise to order without delay such copies of our next issue as they require, as the demand is likely to be very great. Orders should be given to newsagent or bookstall, or sent to the Publisher, "The Illustrated London News," 346, Strand, London, W.C.2. The price is, of course, one shilling, as usual.

or enduring about a feeling of that kind; even if it is human, even if it is healthy. In a week the drunkard will have lost his headache, and may very probably continue his scientific experiments, directed to test the strength of his head. The mere nausea which comes through having seen the same thing for five years will weaken in people who have not seen it for twelve years. A new generation, which has not experienced the horrors of war, will rise brandishing sabres and bayonets; as in Prussia. A remote country, which was not drawn deeply into the war, will soon be ready for a new war of its own; as in Japan.

Peace must not be useful merely as an emetic, but as an ethical diet rather than a medicine. It must be founded on some theory of things; on some conception of history and humanity; on some philosophy of the nature of the nations and the true international ideal. Now there was another and deeper defect in the anti-war reaction in England. It was not a new light on things, or a new theory of things, or a closer comprehension of other countries and the rest of civilisation. On the contrary, it was a relapse

THE ARREST OF BRITISH SUBJECTS BY THE OGPU IN MOSCOW.



THE HOUSE AT PERLOVKA WHERE MR. ALLAN MONKHOUSE WAS ARRESTED.



MR. ALLAN MONKHOUSE IN THE ROOM IN WHICH HE WAS ARRESTED; WITH A UNION JACK BEHIND HIM.

INCIDENTS AND PERSONALITIES; AND A "FANTASTIC" CHARGE.



MR. ALLAN MONKHOUSE WITH HIS CHILDREN ON HOLIDAY IN SCOTLAND.



MR. JOHN CUSHNY, ONE OF THE SIX BRITISH SUBJECTS ARRESTED BY THE OGPU IN MOSCOW.



THE BRITISH AMBASSADOR, SIR ESMOND OVEY (LEFT), AND M. LITVINOFF, SOVIET FOREIGN COMMISSAR (RIGHT), TO WHOM HE PROTESTED AGAINST THE ARRESTS: A PHOTOGRAPH TAKEN WHEN SIR ESMOND PRESENTED HIS CREDENTIALS IN 1929.



MR. W. H. THORNTON, ONE OF THE SIX BRITISH SUBJECTS ARRESTED BY THE OGPU IN MOSCOW.



A TYPICAL INTERROGATION BY THE TCHEKA (OR OGPU): A SUSPECT BEFORE A COMMISSAR—DRAWN IN 1928 FROM NOTES BY A PRISONER IN MOSCOW.



A TYPICAL SOVIET TRIAL: THE TRIAL OF THE ALL-UNION BUREAU OF THE CENTRAL COMMITTEE OF MENSHEVIKS, AT THE TRADE UNION HOUSE, MOSCOW, IN 1931.

THE six British subjects who (as noted on another page) were recently arrested by the OGPU in Moscow are all members of the Metropolitan-Vickers organisation, a well-known electrical engineering company. The first four arrested were Mr. Allan Monkhouse, the manager in Russia; Mr. W. H. Thornton; Mr. John Cushny; and Mr. W. H. Macdonald. Mr. Charles Nordwall and Mr. Gregory were arrested later. Mr. Monkhouse and Mr. Nordwall were subsequently released, but were required to remain in Russia. Strong protests were made by the British Ambassador, Sir Esmond Ovey, on the instructions of the British Government. On March 19 the Metropolitan-Vickers Electrical Co., Ltd. issued an official statement concerning a report that the charges against the company's engineers

[Continued opposite]



THE HUGE TURBINES OF THE DNEIPROSTROY DAM: MACHINERY WHICH, IT WAS REPORTED, THE ARRESTED MEN MIGHT BE ACCUSED OF DAMAGING BY POURING IN SAND—A FANTASTIC CHARGE.

were connected with the building of the Dnieprostroy Dam, declaring that there was no truth in it. The statement continued: "The idea of damaging these huge turbines by pouring in sand or acid is manifestly absurd. Each blade used in these machines weighs about five tons, and millions of gallons of water pass through the turbines daily, which would prevent any acid or sand remaining in them. The statement that the charge against the arrested men is of such a nature, therefore, is fantastic." . . . It was announced in Parliament on March 20 that the Government would suspend negotiations with the Soviet Government for a commercial treaty. Full details of the charge against the arrested men had not been received, but it had been described as one of sabotage in the electrical industry.

MOSCOW—WHERE BRITISH SUBJECTS WERE ARRESTED AND MAY BE TRIED: WORK AND WAITING AND SURVIVALS.



PROPAGANDA IN MOSCOW, WHERE THE MOTIVES OF INDIVIDUAL ENTERPRISE ARE REPLACED BY PRIDE AND COLLECTIVE ENTHUSIASM: A BOARD ON WHICH THE CHARACTERISTICS OF VARIOUS FACTORIES ARE PUBLICLY DISPLAYED—A SNAIL SYMBOLISING SLOW WORKERS; AND SO FORTH.

IN view of the arrest of British subjects in Moscow, on a charge of sabotage, and the consequent protests by this country, general conditions in the Russian capital are of exceptional interest at the moment. "A city unique among the cities of the world, the cultural, social, and political centre of a country occupying one sixth of the entire surface of the earth, the capital of the first Socialist State—the U.S.S.R.—which has preserved many interesting relics of all stages of its growth through eight

(Continued below.)



A SHOP WHICH IS RUN ON MORE FAMILIAR LINES, IN WHICH PURCHASES MAY BE MADE IN THE ORDINARY WAY—AGAINST FOREIGN MONEY OR CUBES: A "TORGSI" ESTABLISHMENT, WITH NOTICES IN ENGLISH FOR THE BENEFIT OF FOREIGNERS.

long centuries although continually changing its aspect—such is Moscow." So the official guidebook. Let us now take the reaction of a sensitive observer, looking over the city on his first morning. "The dawn was wonderful and strange," writes Mr. Liam O'Flaherty in "I Went to Russia," "because of the city that lay before me, gleaming in the morning light, with its golden domes all shimmering. The hotel was on a height, and my room was on the sixth floor, so that I could see that quarter of the city right to the very outskirts and into the flat country that lay beyond. When I leaned out and turned to

(Continued above.)

the right, I could see the walls of the Kremlin, and leaning a little farther I could see the Tsar's golden eagle gleaming at the very highest point of the Kremlin buildings surrounded by the red flags of Communism. By virtue of its own beauty, Moscow was a magnificent sight in the dawnlight, with the sun fresh upon it. But the mind added fresh interest, by the consciousness of all the mystery and all the violent passion that lay concealed beneath those golden domes and especially within that Kremlin, where the red flags and the golden eagle stood side by side, the eagle surrounded by red flags, as by an army that had captured and caged it." We may turn from Mr. O'Flaherty's romantic vision to see what a matter-of-fact American observer—and one with a confessed affection for the Russian people—found in Moscow. Mr. Will Durant gave his impressions of Russia in a series of exceedingly lucid and well-informed articles in the "Saturday Evening Post." He arrived in

Moscow after an uncomfortable journey from Omsk. "Some of the avenues were smoothly paved," he writes: "in 1912 they were content with cobblestones. Private automobiles were few, but buses were many, and the trams were frequent and full. Shacks and palaces passed by us in chaotic alternation; the bizarre grandeur of old churches mingled with the crude boxes and parallel lines of modernistic monstrosities; the great stores that had given colour to this thoroughfare twenty years before were closed, and white sheets draped their vast windows dismally. Dignified tenements opened their sleepy portals and sent forth streams of workers to shops and factories. These people seemed better dressed than those in Omsk, though they had caps for hats and sneakers for shoes, and their blouses, though unwashed, were a picturesque and sensible costume. The manners seemed rough, but not unkind. . . . We passed the Red Square—

(Continued on right.)



TO INSPIRE APATHETIC WORKERS: STATUES OF WORKMEN WHO HAVE DISTINGUISHED THEMSELVES SET UP IN THE PARK OF CULTURE IN MOSCOW—ANOTHER INSTANCE OF THE INSISTENT PROPAGANDA THAT NOW PENETRATES EVERY SPHERE OF RUSSIAN LIFE.

majestic, spacious, clean; already at nine in the morning, a line of pilgrims was waiting to enter the tomb of Lenin." As to the first hotel he tried, an American business man assured him that every room was taken, and congratulated him, because the food was terrible, the water was undrinkable, there was no beer to be had, there was no water in the shower-baths, and there were too many cockroaches on the floor. "But in the end," continues Mr. Durant, "we are fortunate. At noon, eight hours after our

(Continued below.)



IN A LAND IN WHICH HUNGRY CROWDS OF PEOPLE ARE CONTENT TO WAIT FOR SOME DAYS FOR A SEAT IN A TRAIN: A TYPICAL ASSEMBLY OF RAGGED PASSENGERS WAITING PNEUMATICALLY IN A MOSCOW STATION.



A THOROUGHLY UNSOCIALIZED AND PERFECTLY INDIVIDUALISTIC ECONOMIC PHENOMENON—TRADEPEOPLE BRINGING FOOD TO SELL ON THE STATION PLATFORM TO TRAVELLERS WITH A LITTLE SPARE CURRENCY.

WHERE A CERTAIN MODICUM OF FOOD IS A WORKER'S RATION—SO LONG AS HE DESERVES WELL OF THE SOCIALIST STATE: A PATIENT FOOD-QUEUE WAITING TO PRESENT THEIR FOOD "COUPONS."



A FREQUENT SIGHT IN MOSCOW—WHERE AN UNDERGROUND RAILWAY HAS NOT YET BEEN BROUGHT TO THE POINT AT WHICH IT IS EFFECTIVE IN RELIEVING TRAFFIC CONGESTION: AN OVERCROWDED TRAM.



ANOTHER DEPLORABLE SURVIVAL IN THE EYES OF POLYTHEISTS: BELIEVERS COMING OUT OF A CHURCH IN MOSCOW, WHERE CHRISTIANITY STILL SURVIVES IN SPIRE OF PERSECUTION, "ANTI-GOD" PROPAGANDA, AND THE TURNING OF CHURCHES INTO SECULAR MUSEUMS.

arrival at the Mecca of our dreams, room is found for us at the Savoy Hotel. It is a relic of the old régime, well managed and maintained under the new. At last order and quiet, cleanliness and a bath! White sheets, hot water, and vast, bourgeois towels." With the last rather "reactionary" exception, a somewhat sordid picture! This would seem to be rather the Moscow of our illustrations. And yet we are assured that all these quaint or unpleasant features are to go, and that Moscow is being made into a Utopian city of broad smooth streets, tall airy buildings, quiet parks, and efficient, dignified factories.

BOOKS OF THE DAY.

IN reading works of travel by feminine explorers, I am often amazed at the daring with which a woman will sail off "into the blue" of uncivilised regions apparently unprotected except by a following of native guides and porters. Perhaps it may be that in their eyes she becomes a kind of goddess—a "She-who-must-be-obeyed"—and that her natural capacity for leadership is thus enhanced. These reflections have been prompted by a travel-book which I have found exceptionally enjoyable—namely, "UP THE AMAZON AND OVER THE ANDES." By Violet O. Cressy-Marcks, F.R.A.S., F.R.G.S. With Introduction by Admiral Sir William Goodenough, President of the Royal Geographical Society. Thirty-six Illustrations and Maps (Hodder and Stoughton; 12s. 6d.).

As her eminent sponsor recalls, "Mrs. Cressy-Marcks is a traveller in many lands," and, although no other books of hers are mentioned on the title-page, internal evidence points to a knowledge of Russia and Africa, and an Arctic expedition of 1928-9. The present volume is dedicated to her mother, as "the bravest and most noble human I know," and without whose encouragement and financial help the adventure would not have been possible. The story begins with a lively account of visits (*en route* to the starting-point) to New York, Detroit, Chicago, Salt Lake City, San Francisco, Los Angeles, and Hollywood, of whose rather hectic social customs we get startling glimpses. Then follow descriptions of bull-fights and cock-fights at El Paso; an air trip of 1100 miles to Mexico City; its Aztec monuments with their lurid memories of human sacrifice; and a return journey to New York partly by air over mountain ranges.

All this, however, was preliminary to the main business of the book, which begins with the author's landing, from a liner, at Para, at the mouth of the Amazon. There she boarded a small launch (which sank later at a remote spot) for the voyage up the great river, and the rest of her narrative describes the vicissitudes and not infrequent dangers and hardships of a trek that took her twice across South America, through regions of which Admiral Goodenough says: "No inhabited country is so little known." After exploring two southern tributaries of the Amazon, she made her way to Iquito; thence to Lima and the Pacific coast; on to Cuzco and La Paz (capital of Bolivia); and back across the continent again to Buenos Aires, where we leave her ready to take ship for England. I am always curious to note any remarks that travellers make about their general reading during their journeys. "It is well," she writes, "to have something of which one never tires . . . my choice is a volume of Aristotle, Plato, and the Bible." To her own book she adds appendices, on equipment and scientific requisites, useful to travellers, but there is one serious omission—it has no index!

South America of late years has been more than usually fruitful in wars and revolutions, and the traveller's route led her through at least two countries, Peru and Bolivia, at present or recently engaged in hostilities with a neighbour. Describing the Bolivian capital, she writes: "With all the Republics in an upheaval, there were some interesting personalities incognito in La Paz—they had taken refuge there. I am unable to mention their names, but they told me interesting things about the inner workings of their rebellions. I heard enough intrigue during these days which made the intrigue of the Balkans very puny."

The allusion by Mrs. Cressy-Marcks to her impressions of Los Angeles and Hollywood—a district much in the public mind since the recent earthquake—reminds me of a little book of photographs, in a new series, "Seen by the Camera," called "HOLLYWOOD AS IT REALLY IS." Sixty Pictures. With Introduction and Explanations by Dr. E. Debries (Routledge; 2s. 6d.). Illustrations and commentary combine to reveal the famous film centre in all its exterior phases.

Memories of travel form a considerable element in the reminiscences of a well-known scientific man, entitled "BIOGRAPHICAL FRAGMENTS." By Sir Arthur Schuster, F.R.S., Hon. Professor of Physics in the University of Manchester, sometime Secretary of the Royal Society. Illustrated (Macmillan; 10s. 6d.). The author led the "Eclipse" Expedition of 1875 to Siam, and in the same year went on a walking tour from Simla through Kulu to Kashmir. Of both these journeys he gives a picturesque account. There are also chapters on his early life in Germany, with memories of the war between Prussia and

Austria in 1866. A noteworthy incident of his school-days at the Frankfort Gymnasium is the fact that it was for two of his fellow-pupils that Heinrich Hoffmann wrote that immortal work, "Struwwelpeter." Sir Arthur ends with personal recollections of a dozen or so eminent nineteenth-century scientists, including Leverrier, Bunsen, Sir George Stokes, Helmholtz, Hertz, and Röntgen. Perhaps the most interesting thing in his book, however, is an incident that arose from certain Press attacks upon him, as a German, during the war. "Though I knew," he writes, "that the implied accusation was not likely to impress my friends, the matter, in view of my position at the time, was serious, and it was with fear and trembling that I entered the Athenaeum a few days later and selected a solitary place in the coffee-room. I was leaving again directly after luncheon, and as I was putting on my coat in the hall I suddenly felt someone stepping up behind to help me. Surprised at this politeness, which is somewhat unusual in the Club, I turned and looked into the kindly face of Lord Roberts, with whom I had no personal acquaintance. The hall was then full of members of the Club, and it was obvious that the action was intended to be, and in fact was, a demonstration. Such incidents are not likely to be forgotten."

The Victorian scientists of whom Sir Arthur Schuster gives pen-portraits were mainly concerned with chemistry and physics. The medical side of twentieth-century research is represented biographically in a book which emanates from the United States and is written in a very different

conveniently grouped together. An abstruse but fascinating theory is lucidly discussed, not without touches of humour, in "THE EXPANDING UNIVERSE." By Sir Arthur Eddington, F.R.S., Plumian Professor of Astronomy at Cambridge. Illustrated (Cambridge University Press; 3s. 6d.). "I deal," writes the author, "with the view now tentatively held that the whole material universe of stars and galaxies of stars is dispersing, the galaxies scattering apart so as to occupy an ever-increasing volume." To present such a subject in a form to be "understood of the people" is not easy, and Sir Arthur confesses that, although he has made the explanations as simple as possible, "the book is not intended solely as a semi-popular exposition." It is itself "expanded" from a lecture delivered in America, at Cambridge, Mass., and subsequent addresses broadcast in the United States. I notice several efforts to temper the wind of high mathematics to shorn lambs (such as myself) by certain literary wrappings, as in an allusion to Anatole France's dog, an analogy from Gulliver's Travels, and a scientific stanza in the style of Lewis Carroll's "Mad Gardener's Song."

More definitely popular in its appeal and manner of treatment is "THE STORY OF SCIENCE." By David Dietz. Illustrated (George Allen and Unwin; 10s. 6d.), an interesting survey of modern knowledge designed "to give the layman a unified and organised view of modern science." It is divided into four parts, telling respectively the story of (1) the Universe, (2) the Earth, (3) the Atom, and (4) Life, and ends with a useful bibliography and appendices. The book is at once informative and inspiring. Another popular compendium, dealing historically with the mechanical side of human ingenuity, is "MAN'S GENIUS": The Story of Famous Inventions and their Development. By E. Buller Barwick. With 104 Illustrations (Dent; 7s. 6d.). Here we have a concise record of inventive triumphs during the past two centuries, from Watt's steam-engine to the telephone, the motor-car, wireless, and aviation. A second section tells the story of a score or so of "epochal fights."

Readers of this paper have often been enabled to appreciate, in article form, the popular scientific lectures given at the Royal Institution. One set of these lectures, dealing with the functions of the body, has been embodied in a new volume of Bell's Popular Science Series—"LIVING MACHINERY." By A. V. Hill, F.R.S., Foulerton Research Professor of the Royal Society. Illustrated (Bell; 4s. 6d.). The coming ascent of Everest, and the bicentenary of Joseph Priestley, who discovered oxygen, lend a topical interest to the section on its use in mountaineering. "If," writes the author, "a champion Marathon runner were also a skilled climber, he would be as likely as anyone to reach safely the top of Everest." To the same series belongs a book whose title will be very familiar to our readers—"THE WORLD OF SOUND." Six Lectures delivered at the Royal Institution. By Sir William Bragg, F.R.S. Illustrated (Bell; 4s. 6d.). The author is one of those who can invest a scientific experiment with all the fascination of magic, and here he exercises that faculty in print.

One of Sir William's chapters, that on the scientific aspect of music, leads me on naturally to some biographical studies of celebrated composers. To their series of short memoirs of famous men and women—Great Lives—Messrs. Duckworth have added two particularly interesting and ably written volumes—"BEETHOVEN." By Alan Pryce-Jones; and "WAGNER." By W. J. Turner (Duckworth; 2s. each). Mr. Pryce-Jones has dealt faithfully with Beethoven the man, having considered it a duty to correct romantic legends. "Only that part of the life of Beethoven," he says, "which can be heard in the concert-room is important. . . . He is alive because, when we hear the best

of his music, we are violently aware of an immense force behind it." By contrast, it appears that Wagner's star is on the wane. "We, in the twentieth century," writes Mr. Turner, "are witnessing the gorgeous fabric of Wagner's music gradually crumbling into dust," because it lacks "invisible reality." Wagner, however, died with his fame unimpaired. He was, Mr. Turner suggests, "the most completely successful man who ever lived." Just as this article is due for press, I have received a biography, ampler in scope, of another musical genius—"MOZART." By Marcia Davenport. Illustrated (Heinemann; 12s. 6d.). This I must reserve for a future occasion. C. E. B.



"ALL GOD'S CHILLUN GOT WINGS" AS PRESENTED IN THIS COUNTRY, AT THE EMBASSY THEATRE: THE NEGRO, JIM HARRIS (LEONARD SMOOTHIEY), AND THE WHITE, ELLA DOWNEY (JOAN DUAN), WHEN THESE CHIEF CHARACTERS IN EUGENE O'NEILL'S PLAY ARE CHILDREN.

vein, rich in American colloquialisms—namely, "MEN AGAINST DEATH." By Paul de Kruif, author of "Microbe Hunters" and "Hunger Fighters" (Cape; 12s. 6d.). The writer describes the achievements of a dozen medical "death-fighters" and discoverers of new forms of treatment and cure; all but three of whom he has himself known. His method has been to study their original publications and then "to go to them personally to search out the intimate details of their adventures." The list comprises the Hungarian, Dr. Semmelweis; the Canadian, Dr. Banting (discoverer of insulin); George R. Minot, R. R. Spencer, Alice Evans, George McCoy, Fritz Schaudinn, Jules Bordet, Professor Wagner-Jauregg, Niels Finsen, Auguste Rollier, and Ove Strandberg. (The author's habit of referring to people nearly always by surname only has involved some research in attaching the Christian names to each.) Those mentioned are the main subjects of chapters, but many of their colleagues occur incidentally. Although the writer's slangy and "colourful" style may be a little bothersome to English readers, his book is "full of matter" and should appeal to medically minded readers.

Several books written with the laudable object of diffusing and popularising scientific knowledge may be



THE FAMOUS WEDDING SCENE IN "ALL GOD'S CHILLUN GOT WINGS," AS PRESENTED AT THE EMBASSY: THE NEGRO, JIM HARRIS (PAUL ROBESON), AND THE WHITE WOMAN, ELLA DOWNEY (FLORA ROBSON), AT THE TIME OF THEIR MARRIAGE.

Eugene O'Neill's "All God's Chillun Got Wings" was produced at the Embassy Theatre on March 13, for a run of three weeks. It deals with the tragedy of a marriage between a negro and a white woman. (See opposite page.)

RUSSIA'S REVOLUTIONARY STAGE:
ULTRA-MODERNIST SETTINGS AND ADAPTATIONS.



1. A PLAY PRESENTED ON FOUR DIFFERENT STAGES (CENTRE, TWO SIDES, AND UPPER GALLERY), WITH SEATS FOR THE AUDIENCE BOTH IN FRONT AND BEHIND: A SCENE FROM "RASBEG," A DRAMA OF COLLECTIVE FARMING.



2. "ALL GOD'S CHILLUN GOT WINGS," AS PRESENTED (UNDER THE TITLE "NEGRO") AT THE KAMERNY THEATRE, MOSCOW, AN EXPERIMENTAL THEATRE WHICH PRODUCES MUCH FOREIGN WORK: THE WEDDING SCENE IN EUGENE O'NEILL'S PLAY. (SEE OPPOSITE PAGE.)



3. "THE BEGGAR'S OPERA" PRESENTED IN TERMS OF THE TWENTIETH-CENTURY AND AMERICAN GANGDOM, WITH MACHEATH ALLAS AL CAPONE: THE EXECUTION SCENE AND LAST-MINUTE REPRIEVE OF MACHEATH.



4. THE RUSSIAN VERSION OF "HOW HAPPY COULD I BE WITH EITHER": THE PRISON SCENE IN "THE BEGGAR'S OPERA," WHERE MACHEATH IS VISITED BY POLLY PEACHUM AND LUCY LOCKIT.



5. BERNARD SHAW'S "ST. JOAN" BURLESQUED AT THE KAMERNY THEATRE, MOSCOW: SCENE 1.—JOAN (ALICE KOONEN, LEFT) DEMANDS A HORSE, ARMOUR, AND SOLDIERS FROM CAPTAIN ROBERT DE BAUDRICOURT (STANDING, RIGHT, BESIDE HIS STEWARD).



6. THE EPILOGUE OF "ST. JOAN" RUSSIANISED: THE DREAM SCENE "TWENTY-FIVE YEARS AFTER" IN THE BED-ROOM OF CHARLES VII. (SEATED, CENTRE), WITH JOAN (NEXT TO RIGHT) AND OTHERS, INCLUDING A MAN IN TOP-HAT AND EVENING DRESS.

These examples of theatrical production in Moscow show innovations of stage setting, and strange liberties taken in adapting British or American plays for Russian consumption. A correspondent supplies the following notes: "(1) The producer, Ohkloptov, believes that the architectural construction of stage and theatre must be completely changed before any new experimental work can be accomplished. This play, 'Rasbeg,' dealing with the social problem of collective farming, is presented on four different stages. Part of the audience sit behind as well as in front of the main stage, which divides the theatre in half. The idea is to bring the audience into direct contact with the play, so that they are more than passive spectators. The object is to stimulate imagination.—(2) 'All God's Chillun Got Wings' is played by a Russian company headed by Alice Koonen, Russia's greatest tragic actress. The scenery is throughout abstract.

The producer Tairov's theory is to create a Synthetic Theatre. He blends music with tragedy, dancing with drama. He has produced two other plays of O'Neill's—'The Hairy Ape' and 'Desire Under the Elms.'—(3 and 4) 'The Beggar's Opera' production was based on a German version, and the play is transposed from 18th-century England to 20th-century American gangdom. MacHeath is alias Al Capone! The only scenery was two reversible screens—with six swing doors in each.—(5 and 6) The production of 'St. Joan' is a burlesque. In all Russian theatres there is an element of the circus, in make-up or by-play."

The World of the Kinema.

By MICHAEL ORME.

"EMIL UND DIE DETEKTIVE."

THE Ufa-Stapenhorst version of Erich Kastner's delightful book, "Emil und die Detektive" ("Emil and the Detectives"), has taken a surprisingly long time to reach London. Its signal success all over the Continent drew attention to its merits last year, and its fresh and charming qualities, wedded to a clear-cut story, easily followed, even without the aid of the superimposed English titles, should have car-marked it as an immediate successor to the popular fantasies of M. René Clair. For in Herr Gerhard Lamprecht's handling of a small boy's adventures in Berlin there is a distinct affinity to the Clair method, brought into line, it is true, with the more leisurely gaiety of the Teutonic mentality. In its imaginative touches, its rhythmic sweep of action, its swiftly established characterisation, both youthful and adult, and its spontaneous comedy, it has much in common with the work of the famous French director.

The story is simple enough. Emil, a small boy from a provincial town, is sent up to Berlin with a sum of money in his pocket to take to his grandmother. In the train he is drugged and relieved of his precious pocket-book by a crook, a gentleman with a basilisk eye, to whose perpetual smile that admirable actor of "Warning Shadows" fame,



ACTED ALMOST ENTIRELY BY YOUNG BOYS: THE UFA FILM, "EMIL UND DIE DETEKTIVE," AT THE CINEMA HOUSE THEATRE.

This German film has had a great triumph on the Continent. It had its first presentation here, at the Cinema House Theatre, Oxford Circus, on March 17. In this scene, Emil (Rolf Wenkhaus) (right) meets the "detectives," headed by Gustav with the motor-horn (Hans-Joachim Schaufuss, centre). The film is reviewed on this page.

Herr Fritz Rasp, lends a sinister and ogre-ish flavour well attuned to the spirit of the picture. Incidentally, Emil's drug-inspired nightmare is "put over" with all the cunning of the camera, so brilliantly wielded throughout by Herr Werner Brandes. Arrived in Berlin, the smug thief sets off for his destination, a down-town hotel, little knowing that a desperate boy is dogging his footsteps, tracking him relentlessly; that the boy will presently find a sympathiser in the person of a city urchin; that the latter's pocket motor-horn will summon from the highways and the byways an ever-growing band of youngsters seething to turn their boyish notions of detectives, Red Indians, and military strategy to some account. And so the chase begins, sweeps through Berlin, invades the quarry's lair, and finally closes down on him. Emil returns to his home a hero, having landed a notorious bank-robber. Though the youthful element predominates in a perfectly chosen cast, the picture is no mere exploitation of precocious talent. Certainly the boys—and one small girl, who joins their ranks—display an amazing sense of character and are supremely natural. Rolf Wenkhaus, as Emil, engages our sympathy from the outset by his frank demeanour and his unforced response to all the demands of his part. A gem of unconscious—or apparently unconscious—comedy is contributed by a little chap, Hans Albrecht Lohr, who, deputed to "hang on to the telephone" far from the delectable scene of action, sticks unwillingly, with ruffled hair and drowsy eyes, to his tedious job. But all these clever youngsters fall into place with no "star-turn" to hold up the fluency, the well-timed ebb and flow, of an unusual and dexterous piece of work. The musical accompaniment—of great value in the director's scheme—strikes pleasantly on the ear, and the dialogue, economically used, is always to the point. Finally, I would like to place on record that the English sub-titles are by far the best I have so far encountered, not only adhering closely to the original German, but terse, ably written, and helpful. I regret that I cannot discover the name of the writer on the programme at my disposal at the moment, but I congratulate the management of Cinema House Theatre, which has secured "Emil und die Detektive" for a run, on this advance in an important and hitherto sadly neglected field.

TWO BRILLIANT COMEDIANS.

Hitherto Miss Cicely Courtneidge has made all too rare appearances on the screen—the middle-aged lady addicted to liquid consolation in "The Ghost Train"; the newspaper-kiosk proprietress in "Happy Ever After"; and the



"EMIL UND DIE DETEKTIVE": THE BOYS PREPARE TO CLOSE ROUND THE MAN IN THE BOWLER HAT (FRITZ RASP).

This brilliant Ufa film is from the novel by Erich Kastner. It is produced by Gunther Stapenhorst and directed by Gerhard Lamprecht. The dialogue is in German, with English superimposed titles.

partner in comic vicissitude of her famous husband, Mr. Jack Hulbert, in "Jack's the Boy," are the most memorable. Now that her first "solo" film, "Soldiers of the King," is drawing the town to the New Gallery, our producers will, if they are wise, see to it that she is not lured from us by the attractive financial baits of Hollywood. For here is star material, ready-made and of a quality that could not be bettered in any studio, Continental or American. Watch her as the old actress, retired this ten years from the stage, handing over her queenship of the Marvello Variety Troupe to her daughter—and herself. There is the spirit of the born troupier, the autocracy that is the offspring of hard-won success, in the white-haired figure with the still imperious voice; the flexible control of the artist in the quavering tones, the enfeebled but perfectly timed gestures with which she renders, on demand, her erstwhile famous song from the box of the theatre packed with old and new admirers. And between these two scenes the transformation to the Cicely Courtneidge of today—volatile, witty, mistress of a diction as crystal-clear as it is cogent, human, shrewd, sure of herself and of her audience, intensely sincere, and all the while displaying those infinitely elusive graces of movement and repartee that only the comédienne supreme can command. She is well served by her material and by the observant, humorous direction of Mr. Maurice Elvey, whose guiding hand is as pliant and sympathetic as if

fitted with the proverbial velvet glove. Every facet of her individual abilities is given suitable setting by the story and its direction, which allow her to contrast the beautifully restrained emotional moments already mentioned with the gay abandon of the variety star on and off the stage; to appear as the slender, debonair Guardsman whose soldierly bearing takes her audiences by storm; and, most exacting task of all, as the substitute for an acrobatic dancer in a gallant, intensely funny burlesque of an act that must have tried her and her partners' endurance to the utmost. All this, with many delightful and endearing moments of "straight" comedy, she accomplishes without apparent effort, with a zest and effervescent vitality that are a tonic to see and hear. To use the word "great" with serious intent in connection with a living actress is often dangerous. In the case of Miss Courtneidge, it is safe to say that she is as great a comédienne as she is a troupier.

In an entirely different way, and against spectacular backgrounds of settings and ballets, some of which have rarely, if ever, been equalled for rhythmic pictorial fascination, the personality of Mr. Eddie Cantor stands out in "The Kid from Spain," whose antics and ridiculous adventures roused such hurricanes of laughter on the opening night of the film as almost to threaten the solidity of the reconditioned Adelphi Theatre, now temporarily seconded to motion-pictures. Mr. Cantor's method differs from that of Miss Courtneidge in that it is usually more passive than aggressive, though it is true that in his present performance he is more actively up and doing than he has often been in the past. His technical horizons, too, have widened since we saw him last; his amatory excursions are both colourful and daring; he assumes at times a devil-may-care, blasé attitude towards things in general that is a most effective contrast to the bewildered helplessness that still besets him on many, and usually inopportune, occasions. But he and the director, Mr. Leo



CICELY COURTNEIDGE IN "SOLDIERS OF THE KING"; WITH EDWARD EVERETT HORTON (LEFT), LESLIE SARONY, AND ARTY ASH: A NEW GAUMONT-BRITISH FILM.

Cicely Courtneidge has a part suiting her great versatility in "Soldiers of the King," which is reviewed on this page. The cast also includes Edward Everett Horton, Anthony Bushell, Frank Cellier, and Dorothy Hyson.



CICELY COURTNEIDGE AS A YOUNG GUARDS OFFICER IN A FILM IN WHICH SHE IS ALSO AN OLD WOMAN AND HER DAUGHTER—WITH FRANK CELLIER (CENTRE) AND EDWARD EVERETT HORTON IN "SOLDIERS OF THE KING."

"Soldiers of the King," a Gainsborough picture, began its run at the New Gallery Cinema on March 18.

McCarey, put the whole nonsensical, musical-comedy hotch-potch over at whirlwind speed, with the assistance of an admirably chosen company and the decorative embellishments of a chorus whose members must themselves have been amazed at the enchantment cast upon their well-trained evolutions by the camera. The climax of the film is a splendidly staged bull-fight, that opens with a graceful and unfaked performance in the ring by Mr. Sidney Franklin, a famous American matador. It falls to the hapless Mr. Cantor to follow his distinguished colleague with unprofessional tactics that become a riotous farce, culminating in the unrehearsed chloroforming of his horned opponent. These scenes are the super-hilarious high-lights of a performance that throughout is the work of a master comedian, and eminently satisfying.

GERMAN IMPERIAL EMBLEMS REINSTATED. THE HITLER RÉGIME AND THE BLACK-WHITE-RED.



THE REICH EAGLE IN THE REICHSTAG'S TEMPORARY HOME: PREPARING THE KROLL OPERA HOUSE, BERLIN, WHERE THE PARLIAMENT IS SITTING AFTER THE FIRST MEETING IN THE GARRISON CHURCH, POTSDAM.



BY PRESIDENTIAL ORDER: THE BLACK-WHITE-RED OF IMPERIAL DAYS AS A NEW SERVICE CAP COCKADE; AND THE NEW BLACK-WHITE-RED SHIELD ON THE STEEL HELMET OF THE REICHSWEHR.



THE PLATZ DER REPUBLIK TURNED INTO THE KÖNIGSPLATZ ONCE MORE: A CHANGE OF NAME OFFICIALLY MADE — IN THE SHADOW OF THE COLUMN OF VICTORY INAUGURATED IN 1873.



THE WEIDENDAMM BRIDGE, BERLIN, RESTORED TO IMPERIALISM: THE CROWNS REPLACED ON THE EAGLES, FROM WHICH REPUBLICAN AUTHORITIES REMOVED THEM IN 1919.



IN UNTER DEN LINDEN ON THE OCCASION OF THE GREAT FLAG PARADE DURING WHICH THE SWASTIKA WAS HOISTED ON THE MINISTRY OF THE INTERIOR: THE CROWD SALUTING THE NAZI EMBLEM IN THE APPROVED FASHION.



THE REICH MILITARY STANDARD AS IT WAS—WITH AN INSET TRICOLOUR OF THE REPUBLIC; AND AS IT IS—WITHOUT THAT INSET.



THE NEW REICH MILITARY STANDARD HOISTED AT KIEL: A CEREMONY IN ACCORDANCE WITH THE ORDERS OF PRESIDENT VON HINDENBURG, WHO DECREED THE REMOVAL OF THE INSET TRICOLOUR OF THE REPUBLIC.

IN a proclamation broadcast on March 12 by Herr Hitler, President von Hindenburg decreed that, until the flag question should be settled once and for all, the old Imperial colours and the Nazi swastika flag should be flown side by side. On the 15th it was reported that he had ordered the removal of the small inset tricolour of the Republic from the Reich military standard, then flying over his own headquarters in the Wilhelmstrasse and over all military and naval premises. "The military standard," recorded the "Times," "now consists of the former Imperial colours, black-white-red, with a central Iron Cross. The special standard with the Reich Eagle, which formerly flew over the President's quarters and which embodied the Republican black-

red-gold, seems to have been dropped. In an order, the President said: "By the changes in the Reich military standard and by introducing the old black-white-red cockade I have given visible expression to the inward affinity of the fighting forces with the resurgent national forces of the German people."

THE WORLD OF SCIENCE.

A VERY REMARKABLE ARMADILLO.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NO matter on what group of animals we concentrate attention, we soon find, starting with the most generalised member of the series—that is to say, the one that presents no particularly outstanding feature calling for special comment, either in the way of coloration or shape—that it breaks up into a series of smaller groups, which can be arranged in so many radiating lines, all traceable to one common generalised type. In other words, to

who tells us that it is sluggish in all its movements, save when burrowing, which it does with incredible swiftness, perhaps in this excelling all other burrowers. A man has scarcely time to dismount from his horse, he tells us, before the creature has buried itself to the depth of its own body.

In the work of excavation, the fore-feet are first used, when, supporting its body by these and the extremity of the tail, both hind-feet are brought into play, discharging the sand with the most astonishing swiftness. It appears to be extremely sensitive to cold. This conclusion seems to be justified, since a captive specimen, taken by Mr. White and placed in a box of earth covered with flannels, was found in the morning almost dead. Warmly wrapped up and placed near a fire, however, it soon revived. Its normal and most congenial temperature seems to be that of the sand, which, at midday, is almost so hot as to scorch the hand. But wet is as unwelcome as cold, a fall of rain quickly brings it out into the open. During the summer it emerges at dusk to feed, and moonlight nights afford the most favourable opportunities of discovering it.

the normal armadillo this shield is formed of bony plates, each capped by a thin plate of horn. Here, however, the bony plates have so degenerated that the bony material is of excessive thinness, leaving practically nothing but the horny plates, so that the shield is quite flexible.

But, more than this, in all the other armadillos the shield is found to be formed of bony plates developed in the skin. When one comes closely to examine the body of the pichiciago, however, the white, silky, hairy investment of the lower surface and sides is found to be continued upwards and over the back, under the shield of horny plates. At first sight this seems to be an incredible state of affairs, since the horny plates can only have been derived from the skin. Pass a probe upwards under the shield, and the mystery is, at least in part, explained. For it will be found that this armour is firmly adherent to the roof of the skull and to the uppermost ends of the pelvis or hip-girdle, and that between these two fixed points it is attached to the skin of the back only by a long thin sheet of skin derived from an up-growth of the skin along the middle line of the back.

The clue to this puzzling and mysterious arrangement is furnished by a second species—*Chlamydomorphus retusa*, from Bolivia—wherein the shield is, as it were, embedded in the skin almost to its extreme lower edge. Now it is clear that, if originally the skin along the edge of the shield began to be "tucked in" under this edge, and this process was gradually

1. THE PICHICIAGO (*CHLAMYDOMORPHUS TRUNCATUS*), A RARE BURROWING ARMADILLO OF THE ARGENTINE: A PHOTOGRAPH SHOWING THE BONY SHIELD, AND THE TRUNCATED END OF THE BODY, WHICH IS EXPLAINED IN FIG. 2.

In this remarkable armadillo, the eyes and ears are reduced to the condition of vestiges; the loss of these organs being, of course, associated with the creature's burrowing habits. These, in turn, have greatly enlarged the claws of the fore-feet. If surprised in the open, this armadillo will tunnel its way to safety with incredible speed, though normally its movements are sluggish.

some member which possesses no outstanding feature, either of shape or coloration, but yet which contains within itself the essential features of all.

The kingfishers afford a striking example of this. We can start with a dull-coloured species, and follow up the gradual evolution of a number of distinct groups. There will be a black-and-white group, a blue-and-white group, a blue-and-red group, a red group, and so on. How these several and conspicuously different groups came into being it is not my purpose to analyse on this occasion. I merely use them "to point a moral and adorn a tale"—or, in other words, to show what I am driving at in what follows. And this concerns armadillos, which quite recently I have had occasion to scan rather closely in connection with some work I have in hand. But I have gleaned such a wealth of strange and curious facts concerning them that I should be spoiling a good story were I to attempt to tell it in a single essay.

Instead, I propose to concentrate on just one of the many species which have been the subject of my investigations. Though one of the smallest of its tribe—measuring no more than 5 in. in length—it is most certainly its most remarkable member. It is a very rare animal, confined to the western part of Argentina, where it is known as the "pichiciago" (*Chlamydomorphus truncatus*). It haunts the open, sandy dunes sparsely covered with thorny brushwood and cactuses. The best account we have of its habits is that furnished many years ago by Mr. E. W. White,



3. THE PICHICIAGO SEEN FROM ABOVE; SHOWING THE SHIELD FORMED OF BONY PLATES, WHICH, THOUGH IT LOOKS LIKE THAT OF AN ORDINARY ARMADILLO, IS REALLY ONLY FIRMLY ANCHORED TO THE BODY AT THE HEAD AND TAIL—BEING CONNECTED BY NOTHING BUT A NARROW STRIP OF SKIN BETWEEN THESE POINTS.

As will be seen in the above photograph (Fig. 1), taken from a specimen preserved in spirits, it presents all the characteristic features of an armadillo. But more closely examined, it will be noted that it has no external ears and the eyes have been reduced to the condition of vestiges, while the body is conspicuously truncated behind, where it is beset by a frill of short hairs, which are still more clearly seen when the body is seen from above, as in Fig. 3. which shows also the scaly armature of the top of the head. The body, seen from behind (Fig. 2), presents a somewhat singular appearance; for it is protected by a great round bony shield, fitting closely into the curvature of the back-shield. It serves, apparently, as a very efficient "stopper" to close the mouth of the burrow should it be attacked before it has time to lengthen its tunnel in hastily seeking escape from an enemy.

Another peculiar feature brought out in this photograph is the tail. This emerges from a groove in the lower edge of the circular shield, but the animal appears to be unable to erect it. Apparently it has become adjusted to form the third leg of a tripod, when the front legs are being used to commence a burrow. And to this use we may attribute the curiously flattened termination, unlike that of any other armadillo. The shield, from the head backwards to the "stopper," seems to be that of a typical armadillo. But on a closer examination it proves to be profoundly different. In



2. THE PECULIAR TRUNCATED END OF THE PICHICIAGO: A CIRCULAR BONY SHIELD, SERVING AT NEED AS A "STOPPER" TO THE ENTRANCE OF THE BURROW THE BEAST DIGS WHEN A FUGITIVE.

The tail passes out through a notch in the shield, and has a conspicuously flattened tip studded with nodules. It is used to support the body during the early stages of beginning the burrow.

increased, there would come a time when this "intucking" would extend over the back until at last only a thin septum remained, such as we have to-day in the pichiciago.

Satisfactory this explanation may be; but it is, nevertheless, a mysterious state of affairs. And, it would seem, a dangerous state of affairs, since between the body and the shield there is now a considerable space, available for all sorts of uninvited guests in the form of external parasites to find safe harbourage there, inasmuch as one cannot see how they could be dislodged. One is, however, constantly finding things contradictory to one's expectations in Nature.

Again, when we ask why this singular conformation should have come about, we can find no answer. We can see more or less clearly how it came to be. But we can hardly regard it as an instance of "use"! Nor can we see how it can be of the slightest advantage in "the struggle for existence."



THE ACCUSED OFFICER, LIEUT. NORMAN BAILLIE-STEWART, THE SEAFORTH HIGHLANDERS, FOLLOWED BY HIS ESCORT, ARRIVING AT THE DUKE OF YORK'S HEADQUARTERS, CHELSEA, FOR THE SECOND DAY'S HEARING.

THE TRIAL BY GENERAL COURT-MARTIAL OF THE "OFFICER IN THE TOWER."



THE trial by General Court-Martial of Lieut. Norman Baillie-Stewart, The Seaforth Highlanders—popularly called "The Officer in the Tower," from the fact that he was under arrest there for about two months before the beginning of the trial—opened on March 20 at the Duke of York's Headquarters, Chelsea. The charges were under the Official Secrets Act, and were read out by the Judge Advocate, Mr. P. N. Sutherland Graeme, C.B.E., barrister-at-law, who is Deputy Judge Advocate-General. The accused pleaded Not Guilty to each charge.

THE ACCUSED: LIEUT. NORMAN BAILLIE-STEWART, THE SEAFORTH HIGHLANDERS.



MAJOR H. SHAPCOTT, M.C., OF THE JUDGE-ADVOCATE-GENERAL'S OFFICE, PROSECUTOR AT THE TRIAL.



MR. NORMAN PARKES, LEADING COUNSEL FOR THE DEFENCE AT THE TRIAL BY COURT-MARTIAL.



THE PRESIDENT OF THE COURT AT THE TRIAL: MAJOR-GENERAL W. J. DUGAN, COMMANDER, 56TH DIVISION, T.A.



THE SCENE OF THE TRIAL: THE DRILL-SHED OF THE 26TH ANTI-AIRCRAFT BATTALION, R.E., AT THE DUKE OF YORK'S HEADQUARTERS, CHELSEA, AS ARRANGED FOR THE COURT-MARTIAL—SHOWING THE POSITIONS OF THE PRESIDENT, THE COURT, THE ACCUSED, WITNESSES, PROSECUTOR AND DEFENDER, PRESS AND PUBLIC.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A RECENT PAPAL CEREMONY IN ROME: THE POPE, WHO HAS ANNOUNCED THE CREATION OF SIX NEW CARDINALS, ENTHRONED IN ST. PETER'S.

During their recent visit to Rome, the Prime Minister and Sir John Simon had audience of the Pope in the Vatican on Sunday, March 19. In the above photograph, his Holiness is seen enthroned during a ceremony in St. Peter's, held some days previously, surrounded by Cardinals and other Papal dignitaries. At the Secret Consistory of March 13, it may be recalled, six new Cardinals were created. The Pope also announced that two further creations were *in pectore*, and made numerous appointments to archbishoprics and bishoprics.



THE PRIME MINISTER'S IMPASSIONED APPEAL TO THE DISARMAMENT CONFERENCE: MR. MACDONALD (CENTRE) MAKING HIS MEMORABLE SPEECH AT GENEVA.

On March 16 Mr. Ramsay MacDonald made a stirring speech before the General Committee of the Disarmament Conference at Geneva, presenting and explaining the proposed terms embodied in the British Draft Convention. In conclusion he said: "Failure would set upon our throats the vagrant powers which . . . destroy both the body and soul of nations. . . . Those powers will encompass in their lust for destruction not merely nations, but the whole of civilisation. . . . We can stop it."

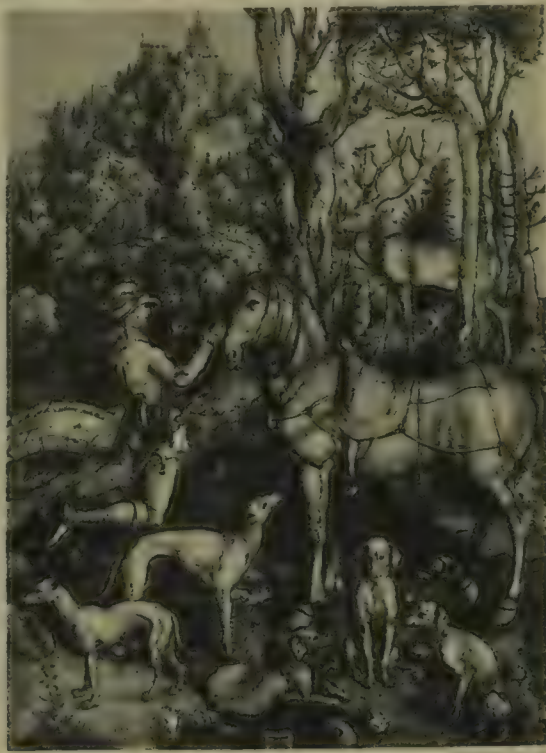


BROADCASTING HOUSE: A GENERAL VIEW SHOWING THE NEW SYMBOLIC FIGURES OF PROSPERO AND ARIEL IN POSITION OVER THE MAIN ENTRANCE.

The symbolic statuary group of Prospero and Ariel, the work of Mr. Eric Gill, the well-known modern sculptor, over the main entrance of Broadcasting House, was recently completed. Excluding the globe on which the figures are standing, the group is about 11 ft. 6 in. high, and consists of three blocks of Portland stone. Prospero is represented in a protective attitude, while Ariel is holding a flute in his upraised right hand. From a symbolic point of view, these Shakespearean figures are singularly appropriate, and recall the words addressed by Ariel to Prospero (in Act V. of "The Tempest"): "I drink the air before me, and return Or ere your pulse twice beat."



"I DRINK THE AIR BEFORE ME": ARIEL, WITH HIS FLUTE, BESIDE HIS MASTER, PROSPERO—MR. ERIC GILL'S REMARKABLE SCULPTURE ON BROADCASTING HOUSE.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN ENGRAVING BY DÜRER OF "ST. EUSTACE AND THE STAG."

"St Eustace and the Stag" is one of Dürer's finest plates. The legend tells how Eustace, an officer under Trajan, was pursuing a stag while hunting, when he found that between its horns was a crucifix, and heard a voice urging him to be a Christian. By Courtesy of the V. and A. Museum. Crown Copyright Reserved.



THE CRASH OF A BARGE, DRIFTING BEFORE THE GALE, INTO SOUTHEND PIER: THE BARGE EMBEDDED IN THE BROKEN PILING.

During the fierce gale raging in the early hours of March 17, a 150-ton sailing barge, the "Matilda Upton" of Ipswich, broke from her moorings and was carried stern first into Southend Pier. At first the barge remained embedded in the structure, but by the following day it had been carried by the high wind and heavy seas right through the pier, leaving a gap of about fifty yards, which completely isolated the pierhead from the shore. The captain and mate, who were on board



SOUTHEND PIER CUT IN TWO: THE PIERHEAD ISOLATED FROM THE LAND AFTER THE BARGE HAD BEEN BLOWN RIGHT THROUGH THE PIER.

at the time, were unhurt. They were able to clamber on to the pier, but they soon returned to rescue a cat, which was shut up in the forecabin. Southend Pier is one and a quarter miles long, the longest pier in the country, and the accident has caused damage amounting to a very considerable sum. Electric tramway lines, water supply, lighting arrangements, and cables all run to the pierhead, and all, naturally, are interrupted.

THE "FOUR-POWER PLAN" FOR EUROPEAN PEACE: ROME CONVERSATIONS.



MR. RAMSAY MACDONALD FLIES TO OSTIA TO TALK WITH SIGNOR MUSSOLINI IN ROME: IL DUCE GREETING THE BRITISH PRIME MINISTER AS HE LANDED FROM THE SEAPLANE PILOTED BY GENERAL BALBO.

Mr. Ramsay MacDonald, with Sir John Simon and Miss Ishbel MacDonald, travelled by train from Geneva to Genoa. At Genoa Station, the British visitors were met by General Balbo, the Italian Air Minister, and were taken by motor-boat to a seaplane awaiting them. This machine the General piloted personally to Ostia, which was reached in two hours and five minutes. There was an escort of eleven seaplanes. On arrival, the seaplane was flown inland over the ruins of the ancient port of Ostia, and was then brought down slowly on to the Tiber. Immediately after the mooring, Signor Mussolini walked down the slipway and greeted his visitors, who were then driven to Rome in motor-cars. As to the work done, an official communiqué of March 19 said: "... The Ministers examined in these conversations a project for an understanding on the larger political questions put forward by Signor Mussolini, with the object of securing collaboration of the four Western Powers in an effort to promote, in the spirit of the Kellogg Pact, and the 'no force'

declaration, a long period of peace for Europe and the world"; and it was understood that it was soon decided to prepare the ground for a calling together of a Four-Power Conference of France, Great Britain, Germany, and Italy—with, possibly, an "observer" from the United States. On the Monday, Mr. MacDonald said to the Rome correspondent of the "Daily Telegraph": "... There has been much talk of a so-called Pact or Treaty. No such Treaty exists. At the moment, we have merely discussed heads of agreement and generalities, and no cut-and-dried scheme exists. How can such a document exist at this moment? If we are to have peace, it must be a peace which embraces all the Powers, and not one or two. ... The object of my talks with Signor Mussolini was to open up the possibility of complete agreement not among two or three Powers, but among all the nations. There is no suggestion of two or three Great Powers imposing their will on the rest of Europe. We want all to join in."

WHAT AN EARTHQUAKE CAN MEAN: AFTER THE CALIFORNIAN SHOCK.



AFTER THE EARTHQUAKE IN CALIFORNIA: A LEANING SPIRE, ON ST. ANTHONY'S CHURCH, LONG BEACH, WHICH WAS AFTERWARDS RAZED BY FIREMEN—BY WAY OF PRECAUTION.



ONE OF THE THOUSANDS OF LIGHTLY BUILT LITTLE CALIFORNIAN HOUSES WRECKED BY THE EARTHQUAKE: A WOODEN VILLA AFTER THE SHOCK, LOOKING AS THOUGH SOME GIANT HAD SAT UPON IT.



AFTER THOUSANDS HAD BEEN RENDERED HOMELESS AT LONG BEACH—THE FORMER "MILLIONAIRES' PLAYGROUND": VOLUNTEER WORKERS AND POLICE FEEDING "REFUGEES" IN ONE OF THE PUBLIC PARKS.



A STROKE DEALT BY THE EARTHQUAKE THAT MIGHT HAVE PROVED FATAL TO LONG BEACH: THE FIRE STATION WRECKED; FOUR FIREMEN DEAD; BUT THE ENGINES GONE, SOMEHOW, ON THEIR ALL-IMPORTANT ERRAND.

THE photographs here reproduced allow an idea to be formed of the tremendous task that faces the citizens of Long Beach, and the other towns stricken by the Californian earthquake, in clearing their streets and rebuilding their homes. That the earthquake was not followed by an appalling fire, as happened after the San Francisco earthquake, was due, in Long Beach at least, to a young electrician in the Dominguez power station, who stuck to his post at the switchboard and was killed after shutting off the power. Fires, however, broke out—particularly among the oil derricks behind Long Beach; while the main natural gas line running from the Kettleman Hills to the Southern California Edison Company's plant was severed, and flames shot high into the air until the valves were closed. Elsewhere, owing to the gas-mains being broken, all cooking had to be done in the streets. At first, as frequently occurs after disasters of this sort, there were sporadic outbreaks of looting (particularly ghoulish in view of the many dead

(Continued opposite.



A LARGE BUILDING WHOSE WALL FELL OUTWARDS BODILY AND WHOSE FLOORS CAME DOWN ONE ON TOP OF THE OTHER: REMAINS OF THE LONG BEACH JEFFERSON JUNIOR HIGH SCHOOL; WITH THE ORNAMENTAL PORCH STILL STANDING AMID THE RUINS.



THE CITY HALL OF COMPTON—AN IMPORTANT BUSINESS COMMUNITY—BADLY WRECKED; WITH ITS CENTRE SECTION THROWN DOWN IN BLOC: A PHOTOGRAPH SHOWING ARMED PATROLS TO PREVENT LOOTING.



AFTER THE POST OFFICE HAD BEEN MADE UNTEENABLE BY EARTHQUAKE WRECKAGE: A TELEGRAPH OFFICE THAT HAD TO MOVE OUT INTO THE STREET TO TAKE URGENT MESSAGES NOTIFYING THE SAFETY OF SURVIVORS.



SHOWING HOW THOUSANDS RECEIVED INJURIES, MORE OR LESS FATAL—AFTER RUNNING OUT OF BUILDINGS INTO THE OPEN: THE FRONT OF A MASONIC TEMPLE AND POST OFFICE, AT COMPTON, WHICH FELL AND COVERED THE PAVEMENT AND PART OF THE STREET.

TORN AND TWISTED STRUCTURES; AND PATROLS AND RELIEF-WORK.



A SCHOOL BADLY DAMAGED BY THE SHOCKS: TALL PILLARS (AT THE ENTRANCE OF THE LONG BEACH POLYTECHNICAL HIGH SCHOOL) WHICH REMAINED STANDING, THOUGH THE INTERIOR COLLAPSED.



DAMAGE IN LOS ANGELES, WHERE THE SHOCK WAS LESS SEVERE: FALLING MASONRY THAT SMASHED MOTOR-CARS AT THE CURB, AND BOMBARDED THE PAVEMENTS DURING THE EVENING RUSH HOUR IN DOWNTOWN.

and injured who had to be extricated from the ruins. Marines, sailors, and troops were drafted in to keep order in fashionable Long Beach, formerly "the millionaires' playground": and in Compton, where the business quarters had been wrecked. Here a number of dogs, crazed by the shocks, are reported to have attacked a party of some sixty people—being eventually beaten off. After a terrible night, during which fog added to the dense darkness in the streets, the City Manager of Long Beach set 2000 men to work there clearing wreckage and searching for bodies. A director of the Red Cross who flew to the scene from San Francisco ordered large quantities of foodstuffs to be brought to Long Beach by lorry, and with the aid of the military authorities set up moving kitchens all over the afflicted area. On every side the practical American genius showed to advantage in an emergency such as this; and we rest assured that in time the wrecked cities will rise anew.

THE NEW REICHSTAG: THE POTSDAM DEDICATION AND THE FIRST SITTING.



1. HERR ADOLF HITLER, THE CHANCELLOR, AT THE LECTERN, READING THE GOVERNMENT'S REPLY TO THE MESSAGE READ BY PRESIDENT VON HINDENBURG, WHO IS SEEN SEATED FACING HIM, IN FRONT OF THE ALTAR IN THE GARRISON CHURCH, POTSDAM. 2. HERR HITLER SHAKING HANDS WITH PRESIDENT VON HINDENBURG AFTER THE CEREMONIAL OPENING OF THE REICHSTAG SESSION AT POTSDAM. 3. CAPTAIN GÖRING, THE SPEAKER, AND MEMBERS OF THE REICHSTAG, RAISING THEIR HANDS IN SALUTE AT THE FIRST SITTING OF THE REICHSTAG IN THE CONVERTED KROLL OPERA HOUSE, BERLIN. 4. REICHSWEHR TROOPS MARCHING TOWARDS THE POTSDAM GARRISON CHURCH FOR THE PARADE BEFORE PRESIDENT HINDENBURG. 5. THE GUNS USED IN FIRING SALUTES ARRIVING IN POTSDAM. 6. HERR HITLER (WITH RIGHT HAND RAISED) INSPECTING REICHSWEHR TROOPS IN POTSDAM, BEFORE GOING TO THE GARRISON CHURCH—ON THE CHANCELLOR'S LEFT-HAND, HERR VON PAPEN.

President von Hindenburg "dedicated" the new Reichstag—an "Act of State" in the Garrison Church, Potsdam, which is so closely associated with the memory of Frederick the Great, on March 21. Considerable military pomp was evident. On entering the church, the President saluted the German ex-Crown Prince, who sat in the former box of the Empress, and was wearing his Hussar uniform. Afterwards, the President sat facing the altar, with Herr Adolf Hitler, the Chancellor, slightly to his right and Captain Göring, Speaker of the Reichstag, on his left. In his message, the President said: "The place where we are met

to-day recalls to our minds the old God-fearing Prussia which, by conscientious work, unflinching courage, and devotion to the Fatherland, became great, and on this foundation brought unity to the German family. May the spirit of this historic place also inspire the generation of to-day." The Government's reply, read by Herr Hitler, included a repudiation of Germany's responsibility for the war. The first sitting of the new Reichstag was held later on the same day in the Kroll Opera House, Berlin. Seats had not been provided for the eighty-one Communist Deputies. The former Crown Prince, still in uniform, was present.

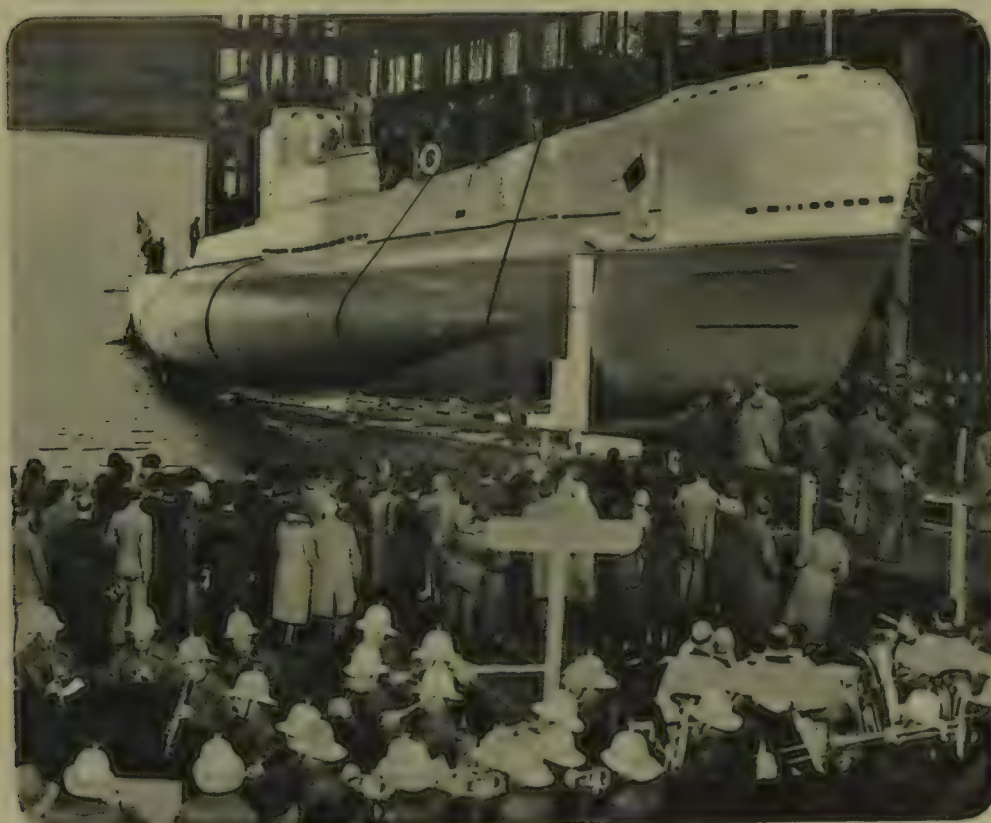
THE CAMERA AS RECORDER: HOME NEWS OF THE WEEK.



REAR-ADMIRAL L. R. OLIPHANT, SUPERINTENDENT OF THE ROYAL HOSPITAL SCHOOL, GREENWICH, MAKING THE LAST INSPECTION BEFORE THE SCHOOL CHANGES ITS QUARTERS. The Royal Hospital School was started in 1712 for the purpose of clothing and educating the sons of pensioners of the Royal Navy; and now, after more than two hundred years in the buildings at Greenwich, is to be transferred to a new site on the estate of Holbrook, Suffolk, presented to Greenwich Hospital by the late Mr. G. S. Reade in admiration of the services of the Navy during the war. The final parade



THE FAREWELL PARADE: BOYS OF THE ROYAL HOSPITAL SCHOOL AT THEIR LAST INSPECTION—TO REASSEMBLE AFTER EASTER AT HOLBROOK, SUFFOLK. at Greenwich was held on March 18, when Rear-Admiral L. R. Oliphant, who, after being superintendent for ten years, is now himself to retire, made his last inspection of eight hundred boys. In the presence of the Mayor and Corporation and a large gathering, the boys marched in companies round the parade ground, and performed mass drill.



THE LAUNCH OF A NEW BRITISH SUBMARINE: THE "STARFISH," SISTER VESSEL OF "SEAHORSE," LEAVING THE STOCKS AT CHATHAM DOCKYARD.

H.M. Submarine "Starfish," the last of the three submarines authorised in 1930, was launched at Chatham Dockyard on March 14, the ceremony being performed by Mrs. S. O. Summers, Mayoress of Gillingham. The new submarine cost £250,000, is equipped with anti-aircraft guns, has a standard displacement of 640 tons, and is 187 feet long. She was designed by Mr. A. W. Johns, C.B., C.B.E., Director of Naval Construction at the Admiralty since 1930.



THE NEW GORILLA HOUSE AT THE LONDON "ZOO" UNDER CONSTRUCTION: A CIRCULAR BUILDING OF NOVEL DESIGN, WITH SUMMER AND WINTER CAGES. A building entirely new in any Zoological Gardens, designed primarily for the "Zoo's" gorillas, Mok and Moira, but suitable for any large anthropoid apes, will, it is hoped, be ready by Easter. Every possible precaution is incorporated in the design to ensure the apes' comfort and well-being. There is a winter and a summer cage, divided by a movable glass screen, and an air-conditioning plant to purify, warm, and circulate the air.



PRINCE GEORGE OPENS A NEW LOCK AT SHOREHAM HARBOUR: HIS ROYAL HIGHNESS (IN THE BOWS OF THE TUG) PERFORMING THE NAMING CEREMONY.

An important stage in the development of Shoreham Harbour, Sussex, was marked on March 15 by the visit of Prince George. His Royal Highness opened the new lock, graciously consenting to its being named the "Prince George Lock," and named and launched a new motor lifeboat. The new lock replaces an old one opened in 1855, which is now to be converted into a tidal dry dock. The total cost of the changes is approximately £100,000.



THE QUEEN OPENING THE NATIONAL CHILDREN ADOPTION ASSOCIATION'S HOSTEL. AT SYDENHAM HILL: CURTSEYING TO HER MAJESTY AS SHE LEFT THE BUILDING. The Queen was enthusiastically received when she visited Sydenham on March 15 to open the new children's hostel and nursery school of the National Children Adoption Association at Castlebar, a large and attractive house on Sydenham Hill. One of the main features of the institution is its system of small nurseries, with an infant and a slightly older child in each, wherein nurses can be trained for positions in private families.



THE CAMBRIDGE TEAM FOR THE UNIVERSITY SPORTS: BACK ROW (LEFT TO RIGHT)—E. I. DAVIS (INSET); S. C. TRUELOVE; J. C. STOTHARD; E. D. B. LABORDE; F. T. HORAN (INSET); MIDDLE ROW—J. D. WADE (TEAM MANAGER); J. B. HAWES; N. P. SHIELDS; L. J. PRATT; D. L. RATHBONE; R. B. GREENOUGH; I. F. E. HOLLINS; E. W. H. BRIAULT; D. A. RICKARDS; ALEX NELSON (TRAINER). FRONT ROW—G. S. CHURCHILL; K. FARNES; W. S. KARRAN; I. S. IVANOVIC; J. ST. L. THORNTON (PRESIDENT); E. I. AKEROYD; R. M. MARSH; J. O. FIELDING; AND O. SUTERMEISTER.



THE OXFORD TEAM FOR THE UNIVERSITY SPORTS: BACK ROW (LEFT TO RIGHT)—R. K. DAVIES; D. M. BORLAND; M. J. ALBERY; J. H. WALKER; A. B. LEACH; A. G. PILBROW; J. S. WATT; R. H. RUSSELL; MIDDLE ROW—C. F. STANWOOD; J. BYLES; J. G. BARNES; J. E. LOVELOCK; C. J. MABEY (PRESIDENT); W. L. LANG; K. S. DUNCAN; G. H. LANG; N. P. HALLOWELL. FRONT ROW—S. K. KURTZ; C. I. MURPHIE; G. A. MACLEAN; AND C. O. HEALEY.

The University Athletic Sports were held at the White City on March 18, Oxford winning, for the first time since 1925, by eight events to three. The American athlete, C. F. Stanwood, won three events for Oxford.



SIR HENRY THORNTON.

A famous railway manager, and former President of the Canadian National Railways. Died in New York on March 14; aged sixty-one. After becoming prominent in railway management in America, came to England in 1914 and was appointed general manager of the Great Eastern Railway.



MR. LESLIE URQUHART.

Chairman of the Russo-Asiatic Consolidated Mining Trust. Died March 13; aged fifty-eight. Well known for his attempt to obtain compensation for the mining interests that had belonged to the Russo-Asiatic Corporation and were confiscated by the Bolsheviks; amounting to some £56,000,000.

PERSONALITIES OF THE WEEK:
PEOPLE IN THE PUBLIC EYE.



THE DUKE OF THE ABRUZZI.

The great explorer. Died March 18, in Italian Somaliland. Organised expeditions in Alaska (1897), to San Josef Land (1899-1900), Ruwenzori (1906), the Karakoram (1909), and Somaliland (1919).



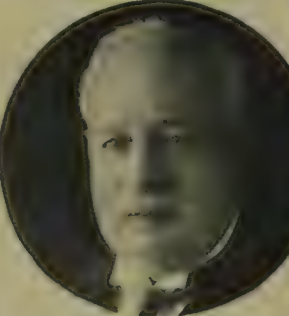
DR. HJALMAR SCHACHT.

Succeeds Dr. Luther in the Presidency of the Reichsbank. Was also Dr. Luther's predecessor, resigning, 1930, in protest against the Young Plan Reparations settlement.



DR. LUTHER.

Resigned the Presidency of the Reichsbank on March 16. Declared that it was clear the Government contemplated no currency experiments. His appointment as Ambassador in Washington is indicated.



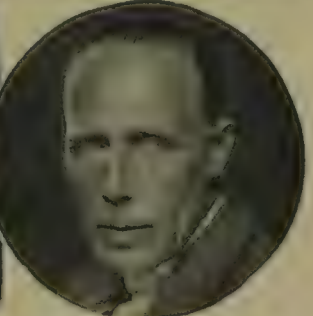
SIR EDWARD MANVILLE.

Died March 16. Born 1862. Well-known electrical and mechanical engineer. Chairman of the Daimler and B.S.A. Companies. President, Motor Manufacturers and Traders.



ADMIRAL SIR MARTYN JERRAM.

Died March 19; aged seventy-four. After distinguished service in Far East, commanded the Second Battle Squadron at Jutland. Chairman of the Committee on Naval Pay and Allowances after the war.



MR. E. TEMPLE THURSTON.

The well-known novelist and dramatist. Died March 19; aged fifty-three. Author of "Sally Bishop," "The City of Beautiful Nonsense." His plays included "The Wandering Jew."



MR. W. P. SPENS.

Elected M.P. (Conservative) for Ashford in the by-election caused by the elevation of Captain Knatchbull to the Peerage. Had a large majority of 4628; seventy-two per cent. of the registered electors polling.

PROFESSOR ERNST HERZFELD, THE DISCOVERER OF THE MAGNIFICENT SCULPTURES AT PERSEPOLIS ILLUSTRATED IN THIS NUMBER.

On page 406, Professor Herzfeld describes his wonderful new discoveries at Persepolis, as Field Director of the Chicago University Oriental Institute Expedition to Persia. The reliefs he is here showing are far surpassed by those illustrated in this number.



THE FIRST MEETING OF THE FIRST COURT OF THE HONOURABLE COMPANY OF MASTER MARINERS—IN LLOYD'S COMMITTEE ROOM: A PICTURE PRESENTED TO THE COMPANY BY THE ARTIST, MR. MAURICE RANDALL, HIMSELF A MASTER MARINER.

Back row, standing (reading from left to right): Commodore C. A. Bartlett, C.B., C.B.E., R.D., R.N.R.; Captain W. H. Whittle, O.B.E., R.D., R.N.R.; the late Commodore Sir James Charles, K.B.E., C.B., R.D., R.N.R.; Mr. A. E. Messer (Solicitor); Mr. W. T. C. Smith (then Secretary—now Clerk to the Company); Captain Sir Burton Chadwick, R.N.R. (first Deputy Master and Founder of Company); Captain P. F. W. Blake, M.B.E., F.R.A.S.; the late Captain A. E. Dunn, C.B.E., R.D., A.D.C., R.N.R.; Captain R. F. Hayward, M.C.; Commander R. J. Nod, C.B.E., R.N.R.—Sitting behind table: Captain L. A. Brooke Smith, R.D., R.N.R.; Commodore Sir Bertram F. Hayes, K.C.M.G., D.S.O., R.D., D.L., R.N.R.; Captain Sir Walter d'M. Baynham, K.B.E., R.D., R.N.R.; Sir Benjamin Chave, K.B.E.; Commander E. C. Shankland, F.R.S.E., R.N.R.; Captain S. S. Richardson, O.B.E., R.D., R.N.R.; Captain E. Worlidge, M.B.E.—Sitting in foreground to left: Captain A. R. H. Morrell; Captain R. L. Daniel, R.D., R.N.R.; Sir William Reardon Smith, Bt., J.P.; Captain Sir Franke B. S. Nolley, K.B.E., R.D., R.N.R.

This notable work was on private view at Trinity House last week. The meeting it illustrates was held on March 9, 1926, in Lloyd's Committee Room in the old building, the Royal Exchange; and the occasion was the more interesting in that it was the first time in Lloyd's history that their Committee Room had been used by any body other than Lloyd's Committee. The painting measures 13 ft. by 7 ft. 6 in.—(Copyright Reserved.)

THE NEVER-NEVER LAND.

BEING AN APPRECIATION OF

"WE FIND AUSTRALIA": By CHARLES H. HOLMES.*

(PUBLISHED BY HUTCHINSON.)

THERE are different Australias, and there are three at least which can be clearly distinguished. There is the Australia of the cities, in which nearly three-quarters of the total population of the continent are concentrated. Sydney and Melbourne are both cities as large as Manchester (and far more attractive!), and in them alone dwell nearly half the inhabitants of Australia, most of them native-born and 97 per cent. of them of British stock. In these great, modern, flourishing capitals a man may live very much the same sort of urban existence as in any other part of the world, and from the cradle to the grave he may never know anything of that romantic, elemental Australia which is the principal background of Mr. Holmes's book. He may never see a sheep sheared or meet a kangaroo except in Zoological Gardens; his only acquaintance with horses, sliprails, and the "outback" life may be gained from Henry Lawson, Adam Lindsay Gordon, "Banjo" Paterson, and their numerous school; and indeed, he may even be ignorant of the other capitals of the country, which are separated from him by great distances.

Then there is the pastoral and agricultural Australia, the Australia of the scattered "stations" and "selections," each of which is a little self-contained community, where less than half of the population produce about three-quarters of the world's supply of wool and much of its grain. Here some thirteen million head of cattle graze and multiply. This, and its surrounding world of the Great Bush, is the characteristic setting of such literature,

the journey—twice as long as from Land's End to John o' Groats—up to Broome, in the pearling waters, was made by aeroplane, along a coast of wild beauty. At Broome we meet one of the world's most unchallenged experts, the Cingalese Elles, who is supreme in the art of "skinning" pearls; and we see many interesting aspects of the habits of oyster and pearl and the Japanese divers who know no fear or respite in ransacking the dark unfathomed caves of ocean. Paralysis from change of air-pressure is their greatest danger, among many others; but they are quite indomitable in their determination to "get rich quick" and to return to their own country as persons of independent means.

North of this region, still in Western Australia, lie some of the most remote and formidable parts of the "Never-Never Land," "where life is covered largely by those two words, bullocks and tucker." This was the country visited by William Dampier towards the end of the

seventeenth century, and two hundred years later it was the Promised Land—alas! illusory—to which Patrick and Michael Durack made an epic cattle-trek from Queensland, right across the north of the continent. To-day it is a busy pastoral district, where cattle and crocodiles are fellow-dwellers.

From the Kimberleys Mr. Holmes reached, by boat, the northernmost port of Australia, Darwin, "a

garden" aflame with "the brilliant scarlet-blossomed ponciana with its dangling seed-pods two feet long, the white and pink frangipanni, the canary-yellow blossoms of the cascara tree hanging in enormous bunches, the vivid purple bougainvillea." Near by is the Arnhem country, so rich in game of all kinds that the sportsman is almost surfeited. The buffalo is here hunted systematically for his hide: "something like ten thousand beasts are shot by various hunters each year, and, if anything, the herds seem to be increasing."

From this point expeditions were made, chiefly by a remarkably agile and long-suffering motor-car, both to the Gulf of Carpentaria and to Alice Springs, which, in more senses than one, is the dead centre of Australia, in a country which is, to all but the most hardy, an abomination of desolation—and yet, if only some inland sea (which once it was) could provide rain, would be one of the most fertile regions on earth.

In this northern land, primitive man still lives, as he did many thousands of years ago, though civilisation constantly encroaches upon him—it is disillusioning, for example, to learn that on his own native heath he may be heard singing "It's a Long Way to Tipperary" and "Roamin' in the Gloamin'!" Mr. Holmes has an interesting chapter on the aborigines, those darlings of the anthropologist, and gives a vigorous description of a corroboree. It seems, however, to be a somewhat tedious affair for any but the performers.

The journey was continued south-east by aeroplane to the rich wool-country of Northern Queensland, a land reminiscent of the exploits of the early pioneers and explorers, some of whose adventures Mr. Holmes records. A visit was paid to the comparatively new, and highly promising, enterprise at Mount Isa, where silver



A PEACEFUL SPANISH SETTLEMENT IN THE WILDERNESS NEAR PERTH, WESTERN AUSTRALIA: THE MONASTERY GATEWAY AT NEW NORCIA.

There is a Benedictine monastery at New Norcia, which is a place of piety and learning, apart from the turmoil of a world outside. The settlement is reminiscent in its architecture of fifteenth-century Spain.



THE "FALSE-HEADED" MOUNTAIN DEVIL WHICH, INSTEAD OF DRINKING WATER, MOPS IT UP THROUGH ITS SKIN LIKE A SPONGE: A HORNED LIZARD FROM THE NULLARBOR PLAIN.

This peculiar reptile has an excrescence behind its head with which it deceives its enemies. It lies with its real head in the sand, and marauding birds come and peck it on the false head, which does very little harm. It can also change colour with its environment, like a chameleon.

mainly in verse, as Australia has yet produced. It is the half-way house between the great cities and the great wilds.

And, thirdly, there is the Australia of the Centre and the North, the land of great untamed expanses which, in all essentials, are as different from Sydney and Melbourne as London is different from Zanzibar. Here the dwindling aborigines still live a Stone Age existence, here sea and land team with the multitudinous forms of tropical life, while men are few and scattered and live at perpetual war with menacing nature. This is a country as exotic to most Australians as Araby. It is a land "half as old as time," where one would hardly be surprised to meet an ichthyosaurus or a mastodon. Even the trees seem older than the habitable earth. "In gazing at Australian trees, a visiting professor once said that he gained the impression that he was looking at a landscape which had for ever disappeared from other parts of the world, and that the trees of this continent are of a bygone age which, in America and Europe, are studied in shadowy forms of fossil leaves obtained from rock." Indeed, this outlying Australia is one vast fossil, and it would be impossible to find anywhere in the world, within the limits of a single country, a greater chronological contrast than between the modernity (largely American) of Sydney and the inviolate antiquity of North Australia.

The writer of this book made a pilgrimage, by train, boat, and aeroplane, through all these three Australias, and he records with a certain raciness the kaleidoscopic impressions of his twelve-thousand-miles' excursion. Starting from Melbourne, he made a swing, in the "clockwise" direction, right round the continent, following roughly the line of the coast. The long journey from Melbourne to Perth was done in the conventional manner, by transcontinental express, and had little novelty—though there is always interest in the description of the Nullarbor Plain and the great gold-mines of Kalgoorlie. Northward from Perth,



TURTLE SPORT AT WHITSUNDAY ISLAND, OFF THE EAST COAST OF QUEENSLAND: "RIDING" A TURTLE IN THE WATER.

is as abundant as gold at Kalgoorlie. From now onwards the route lay for the most part through the realms of more conventional civilisation, but Mr. Holmes made two excursions to islands on the Great Barrier Reef, where marine life is at its most picturesque and prolific. This is, *par excellence*, the kingdom of the turtle, whose abundance and habits vindicate all those fantastic stories which made of the unfortunate Louis de Rougemont a discredited Munchausen.

Well may Mr. S. M. Bruce, who writes a brief introduction, describe the country of this Odyssey as possessing "fauna and flora that have no parallel elsewhere." The Far North alone is, as Mr. Holmes observes, a Noah's Ark. "We took a long shot at a dingo, or wild dog, and missed. A mob of wild horses galloped across the plain, manes and tails streaming. We never saw any of the tiny Timor ponies, but were told there were hundreds along the coast near old Port Essington. After a halt, we found a four-foot goanna (iguana) inspecting the chassis of our car. . . . Later on several emus, those big birds of the plains, not unlike ostriches, came close to our car." Besides the more familiar specimens of "Zoo" and aquarium, there are the creatures which give the naturalist every thrill of incredulous wonder, such as the phascogala, the dugong, or sea-cow, and that practical joke of nature, defying all accepted principles, the duck-billed platypus. It is the small creatures, however, which are most to be reckoned with by the traveller, and anybody who has been in swampy



A MUSTER OF AUSTRALIAN "TEDDY BEARS" AT KOALA PARK, NEAR SYDNEY: A ROW OF KOALAS SITTING ON A BRANCH.

Koalas are marsupials, of the same family as the wombat, native to south-eastern Australia. They grow to about 2 ft. in length, and are excellent climbers, preferring high eucalyptus trees. They are, of course, not really bears, but are so nicknamed from their appearance.

Reproductions by Courtesy of Hutchinson and Co., Ltd., Publishers of "We Find Australia."

* "We Find Australia." By Charles H. Holmes. Illustrated. (Hutchinson; 12s. 6d. net.)

DARTMOUTH COLLEGE TO BE BOTH A NAVAL AND A PUBLIC SCHOOL?



A MODEL OF A SECTION OF H.M.S. "RODNEY" FOR INSTRUCTIONAL PURPOSES: CADETS BEING GIVEN A LESSON IN ANCHOR WORK AT DARTMOUTH.



CADETS MASTERING THE INTRICACIES OF RIGGING: TECHNICAL WORK, WITH THE HELP OF A MODEL, DURING SCHOOL HOURS AT THE NAVAL COLLEGE.

In his speech on the Navy Estimates on March 16, Sir Bolton Eyres-Monsell, First Lord of the Admiralty, made an important reference to the Royal Naval College at Dartmouth, in view of which we publish these interesting photographs illustrating the life of cadets at the College, and the training, general, technical, and physical, which they undergo. The First Lord referred to the reports current some months ago to the effect that Dartmouth College was to be abolished, and to the fact that he had immediately taken steps to contradict them. He continued as follows: "The only criticism against the College which has any force in it is that directed against the cost. I have set to work to reduce that cost, and have succeeded in doing so to the extent of 20 per cent. I hope and believe it has been done without any loss of



CADETS PHOTOGRAPHED IN ONE OF THE DORMITORIES, WHICH ARE ALL VERY AIRY AND LIGHT: A SCENE IN THE ROYAL NAVAL COLLEGE AT DARTMOUTH.



GENERAL EDUCATION, WHICH IS COMBINED AT DARTMOUTH WITH TECHNICAL WORK OF THE KIND REQUIRED BY THE NAVAL OFFICER: AT WORK IN A CLASS-ROOM.



DINNER-TIME: SERRIED RANKS OF CADETS IN THE MESS-ROOM, WHICH IS REALLY A LARGE AND BEAUTIFUL DINING-ROOM.

efficiency. The chief reason for the high cost of Dartmouth is the necessity for a dual staff, naval and instructional. The principal economies have been made in cutting both. The first six terms at Dartmouth have been combined for instructional purposes, which



CADETS—IN RANKS, WITH A FLAG IN EACH HAND—BEING TAUGHT THE MYSTERIES OF SEMAPHORE: A SIGNALLING CLASS IN THE SEAMANSHIP ROOM.



NEARING THE TIME OF LEAVING DARTMOUTH AND BEING POSTED TO A SHIP: CADETS OF THE LATE "ST. VINCENT" TERM IN THEIR GUN-ROOM WITH THEIR TERM LIEUTENANT.



OUTSIDE THE COLLEGE, WHERE NAVAL TRAINING WAS BEGUN IN 1905 AFTER REORGANISATION OF THE WHOLE SYSTEM: CADETS "PIPING DINNER."

means they can have bigger classes and fewer instructors. I am told that the gain in larger classes from mass thought and competition balances the loss there may be from having less individual instruction. Another cause for the high expenditure is that Dartmouth

LIFE IN A TRAINING CENTRE THAT FIGURED IN THE NAVY ESTIMATES.



MUCH ATTENTION GIVEN TO PHYSICAL EXERCISES AS WELL AS TO GENERAL AND TECHNICAL WORK: A SENIOR PHYSICAL SQUAD, SEEN THROUGH THE INSTRUCTOR'S LEGS.



ONE OF THE TRADITIONAL CRAFTS OF THE SEAMAN, USEFUL IN MODERN TIMES AS IT WAS IN THE DAYS OF SAIL: CADETS ELICITING ROPES.

was constructed to take a far larger number of cadets than the Navy at present wants. In order to reduce the overhead charges, we are considering whether it would not be desirable to open Dartmouth College, at a suitable fee, to a limited number of boys who do not intend to make the Navy their career." The First Lord emphasised that he was in no way committed to this proposal, which he would like thoroughly discussed. Dartmouth College, it may be of interest to recall, was first used for naval training in 1925, after entry into the Navy had been completely reorganised under the aegis of Admiral Sir John Fisher. To begin with, the first half of the course was spent at the Royal Naval College at Osborne, Isle of Wight; but in 1921 Osborne College was abolished, and the whole course is now carried out at Dartmouth.

FROM THE WELL TO THE CAR: THE

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION

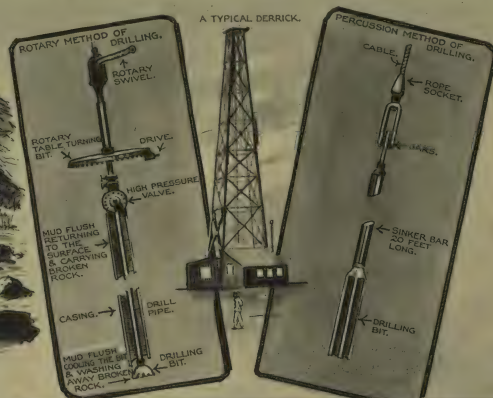
STORY OF THE PRODUCTION OF PETROL.

SUPPLIED BY THE ANGLO-PERSIAN OIL COMPANY, LTD.

1. FINDING THE OIL.
GEOLOGICAL SURVEYING TO DETERMINE A SUITABLE LOCATION ON WHICH TO DRILL A TEST WELL.



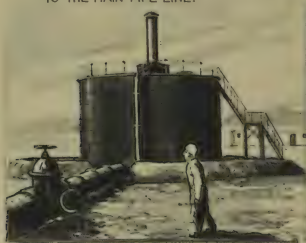
2. THE METHODS EMPLOYED IN DRILLING THE WELL.



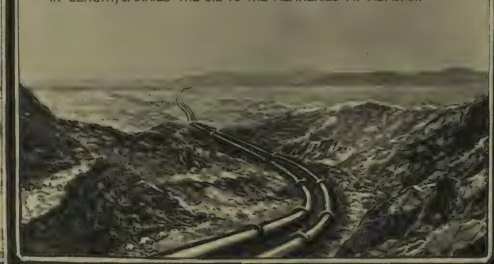
3. AN EXAMPLE OF A PERSIAN OIL WELL.



7. FROM THE FLOW TANK THE OIL FLOWS BY GRAVITY OR IS PUMPED TO THE MAIN PIPE LINE.



8. OVER HILLS, ACROSS RIVERS & DESERTS, THE MAIN PIPE LINE, 14.5 MILES IN LENGTH, CARRIES THE OIL TO THE REFINERIES AT ABADAN.



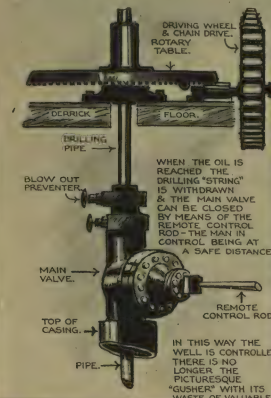
11. THE REFINED PRODUCTS IN THE STORAGE TANKS READY FOR SHIPMENT.



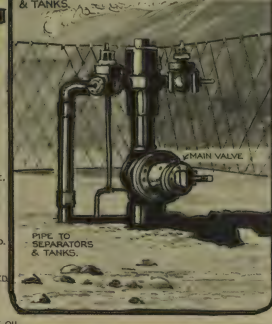
12. THE TANK STEAMERS BRING THE OIL OVERSEAS TO THE HOMELAND.



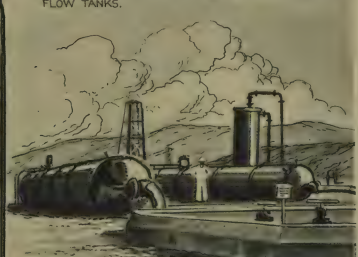
4. GETTING NEAR TO THE OIL.



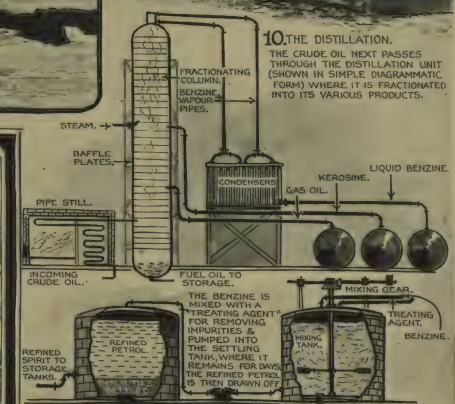
5. DRILLING TACKLE HAVING BEEN REMOVED, THE WELL IS NOW MADE READY FOR PRODUCTION BY THE FIXING OF A SPECIAL FLOW HEAD ABOVE THE MAIN VALVE. THROUGH THIS THE OIL PASSES FROM THE WELL TO THE SEPARATORS & TANKS.



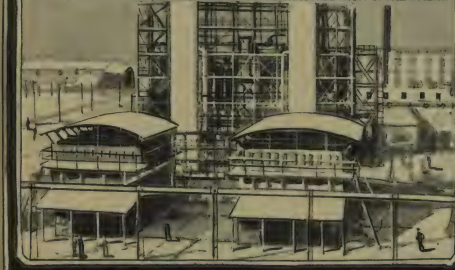
6. THE OIL FLOWS FROM THE WELL HEAD & PASSES THROUGH THE SEPARATORS, WHERE CERTAIN OF THE GAS IS REMOVED, THE OIL PASSING ON TO THE FLOW TANKS.



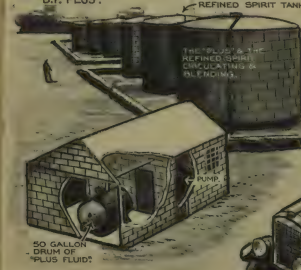
10. THE DISTILLATION. THE CRUDE OIL NEXT PASSES THROUGH THE DISTILLATION UNIT (SHOWN IN SIMPLE DIAGRAMMATIC FORM) WHERE IT IS FRACTIONATED INTO ITS VARIOUS PRODUCTS.



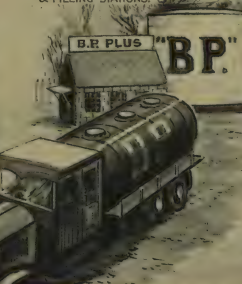
9. REACHING ABADAN, THE OIL IS STORED IN CRUDE OIL TANKS, BEFORE PASSING TO THE REFINING PROCESS FOR DISTILLATION & TREATMENT.



13. ARRIVED IN ENGLAND THE OIL IS PUMPED FROM THE "TANKER" INTO THE TANKS OF THE MAIN DISTRIBUTING DEPOT. HERE IS ADDED "THAT LITTLE SOMETHING" THAT PRODUCES "B.P. PLUS".



14. THEN IN THE FORM OF "B.P. PLUS" THE SPIRIT IS TAKEN TO THE SMALLER DEPOTS & THENCE TO THE GARAGES & FILLING STATIONS.



15. FINALLY FROM THE FAMILIAR "GARAGE PUMPS" IT ENTERS THE CAR TANK.



THE ROMANCE OF PETROL: STAGES IN THE PROGRESS OF THE POWER-GIVING OIL

Very few of the countless thousands that own or drive cars, and stop at the roadside filling-stations, know the interesting story of the production of the fluid that pours from the hose of the pump into the tank of the car. Let us take, for instance, the story of that very popular brand, "B.P. Plus" the petrol that made famous the slogan that it has "that little something the others haven't got." In the foothills of the Bakhtiari Mountains, in the province of Khuzistan, some thirty years ago an Englishman found oil, and to-day from the Persian oil-fields there is an annual

production of six million tons of petrol. The geologists having decided that certain ground is suitable for an experimental drill, the familiar derricks are erected, the drilling tackle is placed in position, and the drill commences to go downward in quest of the precious fluid. Two systems of drilling are in use to-day, the cable-tool or percussion system, and the rotary system. In the former the hole is literally pounded out, and in the latter a rigid stem of steel pipes rotates the cutting bit by machinery and bores through the strata, as a gimlet bores through wood. Down and down for

FROM THE DEPTHS OF THE EARTH IN FAR-OFF PERSIA TO THE CAR TANK.

thousands of feet the drill penetrates; a mud-flush clearing away the debris and carrying it to the surface. Then, as the experts determine that the oil is being reached, the flow-head is made ready, so that when the oil comes up all is ready to control its flow and there is no longer the wasteful "gusher." Having gone through the various processes for the removal of the gas and other products at the Fields, the crude oil then makes its 150-mile journey by pipe-line to the refineries at Abadan, on the Persian Gulf. Here it is stored, and goes through many complicated refining and

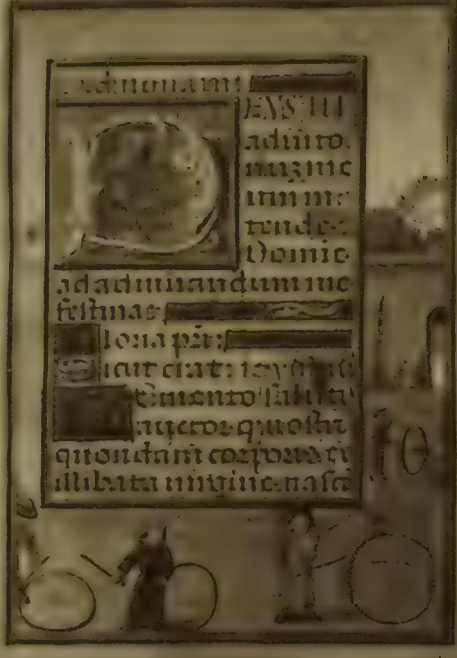
distilling processes until we obtain refined petrol. This is then shipped in specially built tank steamers and brought to the United Kingdom. From the steamer it is pumped to the storage tanks. Certain of the petrol is treated with "plus fluid" by a special process. It goes by rail or road tanks to distributing depots all over the country, and thence by petrol lorries to filling-stations and garages, and is poured into underground tanks attached to filling pumps. Finally, the clean, filtered spirit goes into the tank of the car, ready to give maximum life and power to the engine.

GOLF IN A XVITH CENTURY MS.: SPORTING ILLUMINATIONS.

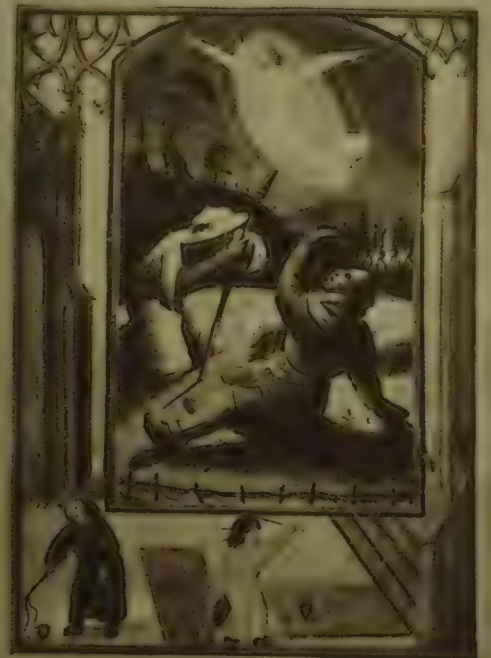
REPRODUCED FROM THE MS. IN THE CHESTER BEATTY COLLECTION BY COURTESY OF THE OWNER AND OF MESSRS. SOTHEBY.



A GAME—POSSIBLY A FORM OF SKITTLES OR KNUCKLEBONES—AS ILLUSTRATED IN "THE GOLF 'HOURS'" MANUSCRIPT, WHICH MAY HAVE BEEN MADE FOR THE EMPEROR CHARLES V.—ACTUAL SIZE.



PLAYING WITH HOOPS AS ILLUSTRATED IN "THE GOLF 'HOURS'" MANUSCRIPT, WHICH WILL FIGURE IN THE CHESTER BEATTY SALE.—ACTUAL SIZE.



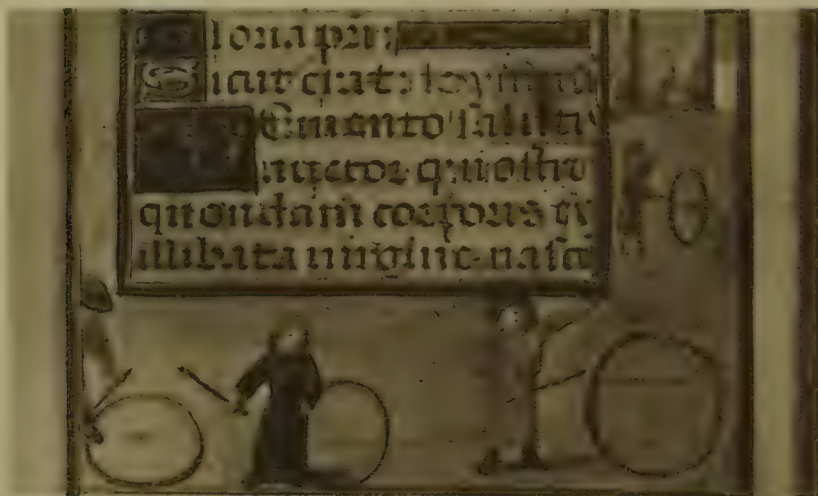
THE WHIPPING TOP AS ILLUSTRATED IN "THE GOLF 'HOURS'" MANUSCRIPT: ONE OF THE TEN BEAUTIFULLY PAINTED FULL-PAGE MINIATURES OF THE GHENT-BRUGES SCHOOL.—ACTUAL SIZE.

WHEN the second portion of the world-famous A. Chester Beatty Collection of Western Manuscripts comes under the hammer at Sotheby's on May 9, much interest will attach to the delightful little manuscript figuring as Lot 69. An idea of its illuminations may be had from our illustrations. For the rest, it suffices to quote the catalogue: "The Golf 'Hours.' (School of Bruges.) Use of Rome. Flemish. Early XVI. Century. On vellum. 183 leaves. 3½ in. by 2½ in. . . . Decoration: Ten beautifully painted full-page miniatures of the Ghent-Bruges school and forty-nine borders, forty-three of which are historiated. The twenty-

[Continued below.]



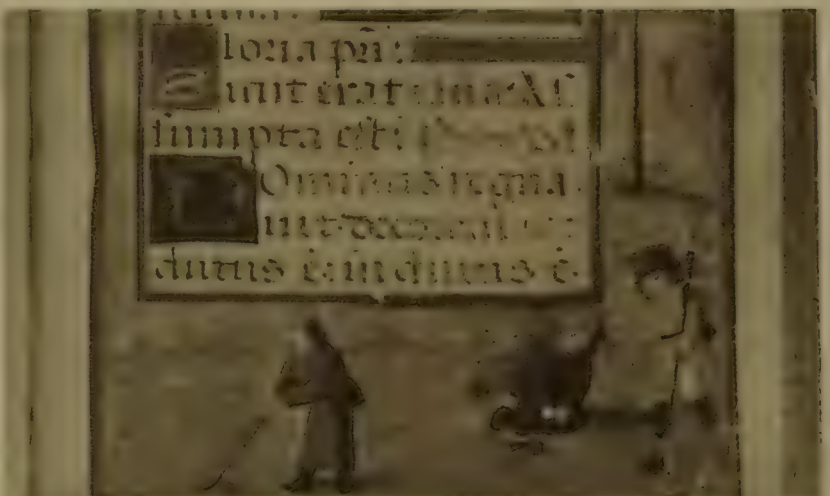
A BALL GAME THAT SUGGESTS CROQUET; AND GOLFERS ADDRESSING A BALL, PUTTING, AND (AT SIDE ABOVE) AT THE TOP OF A SWING: "THE GOLF 'HOURS'" MANUSCRIPT OPENED TO SHOW TWO OF ITS ILLUSTRATED PAGES, EACH OF WHICH MEASURES 3½ INCHES BY 2½.



ENLARGED DETAIL OF THE PLAYING WITH HOOPS MINIATURE.

[Continued.]

four pages of the Kalendar have each a charming full border illustrating the occupation of the month, with the Sign of the Zodiac in a medallion in the lower margin. Many of the others introduce various games or rustic scenes, e.g., playing golf, playing various ball games, playing with tops, playing with hoops, jousting



ENLARGED DETAIL OF THE MINIATURE SHOWING GOLFERS.

on horseback. . . . The border on folio 64 illustrates a scene of three men in a boat, one of whom is pulling up a pile in a stream on which is hung a shield inscribed PLUS ULTRA. (This is the motto of Charles V., for whom the manuscript has been said to have been written.) The binding is modern.

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THE high cheek-bones, long nose, and angular features of the lady in the fifteenth-century fragment reproduced in Fig. 1 are eloquent reminders of the persistence of this racial type in the borderlands of Northern France. Take away the elaborate head-dress and something of the extreme sophistication of the figure, and you have a possible model for the girl in Mr. R. H. Mottram's masterpiece, "The Spanish Farm"; and if you walk through the streets of Arras to-day it is ten to one that you will notice a dozen faces which exhibit these same characteristics. This, however, is by the way; it is not for me to discourse upon ethnology, but to bring to your notice certain elementary points concerning the making of tapestries from the time this charming fragment was made. As a preliminary, though, it is as well to emphasise that the people who were the models for the French or Flemish tapestry-worker of the fourteen-



1. FIFTEENTH-CENTURY TAPESTRY WOVEN WHEN THE DESIGNERS HAD ONLY SOME TWENTY DIFFERENT COLOURS OF MATERIAL FROM WHICH TO CHOOSE: A LADY IN THE COSTUME OF THE REIGN OF CHARLES VIII. REALISTICALLY PORTRAYED WITHOUT A TRACE OF ARTISTIC SELF-CONSCIOUSNESS.

Reproductions from the Catalogue of an Auction held by M. Maurice Ader in Paris.

hundreds differed very little in appearance from their modern descendants. Is this a platitude? I think no, and for this reason: somehow or other the average man's reaction to his first sight of a mediæval tapestry or painting is one of astonishment that such decorative human beings really existed. It all seems a fairy story, and the characters fleeting images on a screen rather than flesh-and-blood actors. Yet there can be no possible doubt that when an artist translated a legend into paint or tapestry, he merely put his people into their best clothes and let them pose; he was not making up fine costumes out of his head, as they used to do not so long ago in the Christmas Numbers, but transcribing faithfully what was before his eyes every day. He was a realist in the best sense of the word, with the advantage that he lived in an age when neither men nor women were afraid of colour: add to this a love of nature not less passionate than our own, a complete lack of self-consciousness in interpreting it in terms of coloured threads, and a quiet and rather childish sense of humour, and it is almost possible, in looking at such a tapestry as that of the "Rustic Sports" at South Kensington, to imagine that this was indeed a golden age.

It so happens that a Paris auction catalogue of a dispersal of March 15 and 16 provides me with most appropriate illustrations. If the lady and her dog and the foliage of Fig. 1 are not sufficient to show the graceful invention of the period, the fragment of Fig. 3 will bear witness to its accuracy and almost Chinese sense of style in rendering flowers and leaves. On the white ground of the left half of the panel is a rose-bush with red flowers; the deep blue ground of the right-hand panel has two bushes with white roses. However brutal the times, it was not impossible to give to gardens the passionate

A PAGE FOR COLLECTORS.

TAPESTRY FROM THE NAÏVE TO THE FANTASTIC: A COMPARISON IN TWO MODES.

By FRANK DAVIS.

attention superior people to-day think so odd in the suburbs.

Now, tapestries were expensive even when new, and beyond the reach of all but the rich; but, though they were the property of kings and courts, of churches and cardinals, they were popular in the

sense that the poor and ignorant man, seeing them displayed at a great celebration, a wedding, a church festival, would have

no difficulty in knowing what they were about, or, even if the story of Pyramus and Thisbe, shall we say? or "The History of the God of Love" were strange to him, he would at least be able to take pleasure in the thousand and one details of dress, of flowers, of animals—just those things which were around him in his daily work. Even if one series was devoted to legend, the next that met his eye would almost certainly be a jolly hawking scene, or a lord and lady

playing at chess, or a stag in a wood. Once it had become possible to produce any design that was not devoted to religion—and it is extraordinary how long it was before secular subjects, except as minor decorations to manuscripts, were possible on any considerable scale—then the average man could begin to enjoy art instead of being merely edified by it. So far, so good—I fear many will say, so far so bad, for there are a number of people who date all our present troubles from just this secularisation of art and politics which began so long ago when this long-nosed lady walked mincingly in her garden in the old province of Artois. Well, I give them this at least—the noble, happy, secular jollifications of the fifteenth-century tapestry-designer in due course ended up with the amusing, but purely fantastic and, in the strict sense of the word, unpopular art of Fig. 2. What is the poor and ignorant man to make of this? It is easy for you and for me,

because we know all about the eighteenth century, and how the French Court went mad on Oriental fantasy, and dozens of artists experimented with what they thought were Chinese buildings and Chinese dresses. Here is a pretty picture for the boudoir of a princess; and princesses are, or ought



2. AN EIGHTEENTH-CENTURY TAPESTRY WORKED AT A TIME WHEN THE DESIGNERS HAD MANY THOUSANDS OF DIFFERENT COLOURS FROM WHICH TO CHOOSE: A FANTASY IN CHINOISERIE MADE AT BEAUVAIS TO APPEAL TO SOPHISTICATED FRENCH COURTIERS (C. 1725); A PIECE THAT CHANGED HANDS RECENTLY IN PARIS.

to be, sophisticated. But how is the unsophisticated to appreciate such nonsense? Don't perturb yourself—he won't see it, ever. This is the age of reason, the eighteenth century, and we don't hang up great tapestries for all the world to see.

That, briefly, is what happened in 300 years—a movement from genuine feeling for nature through a noble classicism (see the cartoons by Raphael at South Kensington) up to the extraordinary artificiality of this early eighteenth-century work from Beauvais. What one must not do, of course, is to take such amusing experiments too seriously. None the less, they have a serious side, if only as symptoms of the enormous gulf that had yawned between court and people in the intervening years.

It is perhaps of interest to point out that the fifteenth-century tapestry-workers had about twenty colours at their disposal; the Gobelins factory to-day can choose from among about 14,000. Nearly two hundred years ago this same factory could reproduce a painting with extraordinary fidelity: both from the Gobelins and Beauvais have come the very finest things of their time. Yet for all their graces and sophistications they cannot emulate these naïve early masterpieces: William Morris made the attempt not so long ago, but a Morris tapestry is laboured and dull by comparison. No; as we became more knowledgeable, the virtue went out of us; we gained a universe of learning and skill and lost one little province of simple enjoyment.

Somewhere about the year 1500 the grand manner replaced the former simple ingenuity, and Brussels became the great centre of the manufacture. It was here, for example, that the famous series from the Raphael cartoons was made. The foundation of the Gobelins, and also of Beauvais, is one of the debts which the fine arts owe to Louis XIV., but the gaiety and charm and high technical accomplishment of these later factories whose designers we know and whose history we can follow in detail year by year, are pale and anæmic for all their grace beside the products of the anonymous artisans who gratified the love of splendour of the princes of the last age of chivalry.



3. FIFTEENTH-CENTURY TAPESTRY WHICH SHOWS A CLOSE INTEREST IN NATURE: ON THE LEFT A WHITE GROUND WITH A BUSH OF RED ROSES; AND ON THE RIGHT A DEEP BLUE GROUND WITH TWO BUSHES OF WHITE ROSES.



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THE PLAYHOUSES.

"GAY LOVE," AT THE LYRIC.

HAD the authors, the Misses Audry and Waveney Carten, kept their comedy throughout as lightly farcical as the first act, this production would have been even more entertaining than it is. This first act is riotously funny; it shows us a leading lady's flat, with her "dresser" as secretary and housekeeper, and an ex-chorus boy as butler. Into this curious ménage comes a stranger whom the actress accepts as a possible leading man come to read over a part in her next play. She hands him the script and urges him to a passionate love scene, to discover after a breathless embrace that he is no actor, but a would-be tenant for her flat. All this was delightfully amusing, but the plot, as it was developed, disclosed itself as the old, old one of the sister who sacrifices herself for a worthless younger one. The stranger turns out to be the Earl of Bevan, engaged to this younger sister, who herself loves Freddie Milton, an inebriated dramatist who, in his turn, is in love with the elder sister, with whom the Earl has fallen in love at first sight. It is true the authors do not attempt to wring much tragedy from this hackneyed situation, but they would have been well advised had they invented a newer and lighter plot. However, all the scenes have many amusing lines and frequently ingenious situations. There is a scene in the star's dressing-room on a first night that is richly comic. A drunken scene, when the star receives an unfounded report of her lover's death, and seeks to drown her sorrows in company with her dresser, is funny enough and quite inoffensive, though much too long. Miss Margaret Bannerman gives her best all-round performance to date. Mr. Richard Bird gives a clever and finely graded study of drunkenness; Mr. Walter Herald as the ex-chorus boy turned butler is most amusing, but the honours of the evening go to Miss Muriel Aked as the dresser.

"OLIVER TWIST," AT THE LYCEUM.

Mr. Franklin Dyall sounds an excellent choice for the rôle of Bill Sikes, but he is not as effective as might have been anticipated. Mr. Dyall is a subtle, sinister stage villain, while Sikes was a clumsy ruffian with the minimum of intelligence. Terrifying to meet on a dark night, perhaps, but with nothing malignant about him. The play itself is a queer concoction that failed for the reason that it was only intended as a piece of theatre designed to reach the great heart of an unsophisticated gallery. And, as the gallery very sophisticatedly and placidly refused to hiss the villain, it failed of its purpose. The anonymous author has distorted the plot to suit his own ideals of dramatic construction. The charitable Mr. Brownlow is seen in the workhouse scene, when Oliver asks for more, as one of the Parish Guardians. Monks and Fagin also make an appearance here with the intention of abducting Oliver. Monks, indeed, dominates the play much as the Demon King does a pantomime; not so much because of the actual villainy he accomplishes, as that he is always hovering threateningly in the background. Miss Mary Merrall screamed with a touch of real terror as Nancy, while Albert Ward was a competent Fagin. Miss Betty Bligh was a polite and girlish Oliver, obviously doing everything exactly as the producer had taught her.

"WE FIND AUSTRALIA." (Continued from Page 425.)

parts of Australia knows how formidable a mass-attack of mosquitoes may be; he also has a wholesome respect for innumerable varieties of ants, the most expert craftsmen and the most dauntless troops of the bush. Plumage throughout Australia is brilliant and varied; Mr. Holmes rightly pays a special tribute to that merry soul, the kookaburra, or laughing-jackass, who has the unique talent of guffawing with imperturbable solemnity, and to the lyre-bird, who is not only an exquisite, but an incomparable mimic.

On and near the beaten track, Australia is not perhaps the most attractive country for the sightseer. In Sydney, for example, there is the harbour, and not far away there are the splendid vistas of the Blue Mountains and that world's wonder, the Jenolan Caves; there are, within easy reach, the golden beaches and the Illawarra coast, which, seen from the Bulli Pass, can be excelled by few seascapes in the world. But over large tracts through which the ordinary traveller passes, the prospect is gaunt and monotonous, and the gum-tree, despite its austere dignity, becomes tedious when multiplied indefinitely. With a little enterprise, however, the traveller may find a fascinating panorama. "You glimpse the atmosphere of plain and forest, gorge and mountain, river and lake. You pass through shimmering miles of golden wheat-belts, pass sheep and cattle stations, citrus groves, irrigation settlements, orchards, tiny towns with here and there a lonely homestead, hop fields, vineyards, gold, silver and copper mines and big developmental works. It whets your appetite to see more of the giant red and blue gums, the mountain-ash, tree-fern, golden wattle and crimson waratah, the home of the kangaroo and wallaby, the emu, the parrot, the mocking lyre-bird, the laughing kookaburra, the golden-throated magpie, the wombat, the possum, the tiny native bear, and that strange mammal, the platypus. To the scientist, perhaps, is given the privilege of more fully realising how geologically and historically unique is this continent of the South Seas, a continent which, severed millions of years ago from the Asian mass, survived flood and the Ice Age to harbour the only representatives of marsupial fauna and help to unravel the story of evolution." C. K. A.

The extraordinary growth of telephones in Great Britain is a measure of their usefulness in modern life. An increase of 4600 stations was recorded during January, and there are signs that the figures for 1933 are likely to create a new record. At a time when other telephone countries have been showing losses, the vigorous forward policy of the Postmaster-General has justified itself, and this country is now regarded as the telephone switching-centre of the world. In the great international and overseas exchange in Carter Lane, calls between practically every part of the civilised world are dealt with, and it is there that America is linked to the Continent and to our Dominions and Colonies overseas, as well as to foreign lands. Last year the Post Office telephone service handled over 1,600,000,000 calls, or nearly 3000 a minute, day and night. But, despite these astronomical figures, the service is capable of handling many more, and, with a view to increasing the calling rate, it is embarking on a campaign to encourage people to install extension telephones in bed-rooms, etc., where they will always be handy, at any hour of the day or night. A Post Office official stated recently that if every telephone subscriber made one more call a day, the revenue would be increased by over £3,000,000 per annum.

Flat racing having just begun again, backers are usually interested in the betting regulations, rules, etc., that will govern the new season. If we are to judge by the 1933 Book of Rules recently received by us from the old-established firm of Messrs. Douglas Stuart, turf followers should be very happy. "Duggie" again leads in the advantages his clients may enjoy with the ease that is traditional with this firm. A particular feature of "Duggie's" rules is that telegrams from race-courses backing horses either at "Tote" or starting prices may be handed in right up to the "off." In connection with "Tote" betting, the importance of this concession is immediately obvious.

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Hall, Kirkby Lonsdale, in Westmorland; Bronwyf, near St. Asaph, in Flintshire; Hascombe Court, near Godalming, in Surrey; Hathrop Castle, Fairford, in Gloucestershire; and Feniton Court, Honiton, in Devon. All of these places are well worthy of inspection, besides giving a definite object for a pleasurable run over routes which add to the enjoyment by their beauty.

Hints for Touring.

Fortunately motorists to-day are not so puzzled as they were a few years ago as to how they were going to carry the luggage the party needed. So many of the new cars are provided with built-in luggage-containers which really do hold several suit-cases. Luggage-grids carried at the rear are also better able to accommodate one's steamer-trunks than formerly, but such "open-air" carriers need one of the adjustable luggage-wraps, which can be used on any sized trunk to protect it from rain or mud, hail or sleet. These are well worth the few shillings they cost, to keep suit-cases thoroughly protected from wet. If the rear luggage-grid is insufficient to carry the suit-cases, one can fit a running-board rack, costing 5s. 6d., which holds a full-sized suitcase, as an additional carrier on both or one side only of the car. But all these unprotected luggage-carriers need good straps to hold the suit-cases. There are plenty of these straps available, but I strongly recommend the adjustable strap with a cam-locking device, as it prevents any rattling or shifting of the trunks or suit-cases, however bumpy the road. Two-wheeled trailers are another solution for carrying a lot of luggage when touring. These are now available for a few pounds, and can be towed by Austin "Sevens" upwards, so light is their weight. Campers, of course, have to carry their equipment, but this type of trailer is stouter and heavier than the 5-cwt. load-carrying light-weight model for luggage only. When first driving a car with a trailer attached, the pilot must remember that he or she has increased the length of the wheel-base of the car, and so make due allowances when negotiating turns and corners. But after a very short run one instinctively seems to find that the driving is perfectly simple to manage with a trailer as without it. Only please remember that you have added extra weight with a trailer, which has to be halted when you need to stop, and so speed should be adjusted, as well as allowing for increasing the effective braking distance to halt the car.

Preserving Our Beauty Spots.

Many organisations now exist to help preserve the beauty of our English countryside. But they can do little if the motoring public do not help them by their care in preserving instead of taking the wild flowers and roots, and observing the rules of tidiness by not littering picnic places with refuse and scraps of paper. Consequently motorists are asked not to take their garden trowels with them in their cars to uproot ferns and flora from the hedge-sides and woods, however keen they may be to add these to their own gardens. Also leaving glass bottles on commons and similar places has been the cause of many fires which have destroyed acres of lovely heaths. Therefore, both new and old car-owners are asked to leave no trace of their pleasurable halts for meals in our picturesque spots. And,

after all, it is not much trouble to gather the scraps and empty containers, and pack them into the car which brought them. Then the rubbish can find its place in the family dust-bin, its rightful home. Picnicking is made very easy nowadays for motorists, as so many handy and compact appliances are available. Tea outfits and luncheon baskets, folding tables and chairs and non-breakable crockery, are to be obtained at very small cost now compared to former years. One can take advantage of the exhaust heat of the engine to boil up the tea kettle,



THE JOYS OF SPRING MOTORING IN THIS COUNTRY: A STANDARD "LITTLE NINE" IN WARWICKSHIRE.

SPRING is the season most welcomed by motorists. And rightly so, as at this period of the year we usually get delivery of our new cars, or else polish up the old ones ready for the new licence on Lady Day—that is, if the old warrior has been laid up out of use in the garage during the winter months. But in every case, spring stirs the pulse of car owners of either sex, as each knows in his or her innermost heart that "I want to get on to the road to see the budding beauties of nature," no matter where they may happen to reside.

"Where shall we go?" is often a puzzle to solve for our first spring trip, if we have no pressing invitation to visit other folk. My advice is, always go and see one of the thousands of beautiful gardens in England which are open to the public now, and on to the end of September, and at the same time help a good cause, the Queen's Institute of District Nursing. Telephone to its offices at 58, Victoria Street, London, S.W.1, or, better still, send a sixpence for the general list, or a shilling for illustrated book of the gardens open, and on its receipt the motorist will find places to visit on every spare moment in



IN A PICTURESQUE COUNTRY SETTING: A MORRIS "TEN" SALOON AT CLIFTON HAMPDEN.

the year. All, too, have historical or other attractions, besides the beauties of the grounds.

As the list of gardens open to the public for a small fee (sixpence in most cases) ranges from the King's gardens at Sandringham, to Fower Place, Colonel Treffry's house in Cornwall, east to west; and from Derwent Hill, Keswick, to the old moated house, Newtimber Place, at Hassocks, in Sussex, from north to south, with a thousand other wonderful places to see between these limits, the choice is very wide, no matter where the starting-place may be. All these gardens are open to visitors, to aid the funds of this admirable institution to provide district nurses to care for the sick of wide-thrown parishes.

At the moment I can suggest Hinwick Hall and Hinwick House, both at Wellingborough, in Bedfordshire; Hatfield House, at Hatfield, Herts; Ivythorne Manor, Street, Somerset; Lady Henry Bentinck's collection of pictures, as well as the garden, at Underley



OUTSIDE ANNE HATHAWAY'S COTTAGE, STRATFORD-ON-AVON: A 1933 VAUXHALL CADET.

for example. This method is safer than using methylated spirits or petrol for a fire. It is done by the kettle being provided with an adapter, which can be fitted just below the exhaust manifold so that the burnt gases from the engine circulate around the special kettle. Another ingenious device is the collapsible luncheon- and tea basket. By simply undoing one or two straps, the basket can be opened and the sides folded down on the ground so that it acts as a table. As for the folding picnic sets of tables and chairs, the choice of these is very large, as there are many makes to choose from in any of the stores.

Suggestions to New Owner-Drivers.

I wonder how many of the purchasers of new cars, making perhaps, their first essay as owner-drivers or with a make unfamiliar to them, ever take the trouble to ask the



PHOTOGRAPHED WITH A MOST APPROPRIATE BACKGROUND: A FORD 14.9-H.P. "TUDOR" SALOON.

seller of the car to let them have the official instruction book provided by the motor manufacturers of the vehicle a week or so before they receive delivery

[Continued overleaf.]

Don't be vague—ask for Haig

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Complete range on view at 174-182, Great Portland Street, W.1.
Vauxhall Motors Ltd., Edgware Road, London, N.W.9.



VAUXHALL CADET

THE CAR WITH THE SILKY PERFORMANCE

(Continued.)

of the car itself. I am sure that if they would do this they would save themselves much trouble and expense as well. Besides, the 1933 cars are full of new mechanical devices. It takes some time to learn all about how they work, so that the owner of a new car to-day will find that the instruction book can teach him (or her) the whys and wherefores it is so essential to know before taking the car on the road. Most folk, both new and old hands, are apt never to open an instruction book until trouble arises. In the great majority of cases, I am sure the fault would never have happened if the driver had learnt more about the mechanism of his "bus" beforehand. Not that I suggest owner-drivers should qualify as mechanics, but if one knows, for instance, how a horn makes a noise, it is easier to adjust it should it fail. And it is the little items of equipment to-day which let you down on the road if you are not "made wise" beforehand. My advice to all motorists with a new car is to give a "tip" to the garage hand who will look after your car and ask him about its weaknesses and the parts which require "nursing" in its early life. Even the most expensive car has its "tender" places, which, cared for, will never



A PART OF ENGLAND WHICH OFFERS EXCEPTIONAL MOTORING JOYS:
AN AUSTIN LIGHT "TWELVE-FOUR" IN THE LAKE DISTRICT.

develop "illness," but treated carelessly may cause inconvenience, if not serious trouble, to its owner. In fact, an occasional tip to the man at the garage where you deal will often provide the information necessary properly to understand some details in the instruction book. But, in any case, study this, as it pays in the long run.

Courtesy on the Road.

One expects to see a new generation of drivers of cars and motor-cycles after Lady Day every year. Young people grow up, and the elders are apt to forget this when some of the youngsters omit paying all the courtesies of the road to other users. Easter is late this season, but, as far as I can gather from a hasty glance at the number of new driving and new car licences issued, something approaching 10,000 novices can be expected to be found handling power-driven machines this spring-time. Of course, these newcomers are frequently chaperoned by their near relatives or more experienced (motoring) friends, but still, one must be prepared to meet a few of



MISS BINNIE HALE WITH HER HUMBER "COUPÉ DE VILLE," DELIVERED TO HER THROUGH MESSRS. PASS AND JOYCE, LTD.: A FINE CAR WHICH MISS HALE IMMENSELY ADMIRER AT THE LAST OLYMPIA MOTOR EXHIBITION.

these novices in whatever part of Great Britain one may happen to be travelling. Therefore, it becomes all the more necessary to set a good example by observing oneself all the code of good manners laid down by that quasi-legal document, the Highway Code, plus the common-sense behaviour of decent citizens. Also, one needs to give way frequently about this time of year, when, by the rights of the road, one could hold one's course. So often do novices on new cars become so self-conscious in just keeping them going on the road that they commit all sorts of courtesy offences, wandering over the crown of the highway in place of hugging the near side at the pace they are going; "yawing" at corners, in taking a turn, and omitting to give the proper signals until too late to be of much use. Signals, by the way, are now in a terrible state of confusion.

[Continued overleaf.]

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(Continued.)

with the new cars being fitted with varied coloured lamps, semaphore arms, and flashing lighted panels, so that I beg all motorists still to use the old hand-signals as much as possible, and not rely too greatly for their own safety and the safety of others on the mechanical signalling "robots." The novice will

down in place of straight ahead at all times. But I must warn everybody that ignorance of understanding traffic controls, either by hand-signals or by coloured lights or semaphores, does not relieve the offender of liability of punishment by the law. Every driver is supposed to know the rules of the road, including the meaning of all types of signals.

Traffic Signs : Ministry's Report.

The Departmental
Committee on
Traffic

Signs appointed by the Ministry of Transport recently issued its report on direction-indicators for motor-vehicles. No regulations on these have actually been issued by the Ministry, so that, at the moment of writing, this report is merely a recommendation as to the class of indicators to be allowed or banned, as the case may be. "Right or left turns should be signalled by mechanical

means by an amber-lighted sign of a minimum illuminated length of 6 in., of a shape long in proportion to its breadth, and displayed horizontally on

the right or left side of the vehicle, as the case may be. Any such signal should not be more than 4 ft. behind the front windscreen and not more than 6 ft. above the ground." Consequently, it is evident that only signals of semaphore type are favoured. "Flashing or occulting lights should not be used for mechanical signals." Here is a decided ban on one type, as I quote the actual words of the report. In fact, although the Committee recommend that it is undesirable to



A VERY SMART AND POWERFUL CAR: A "HOOPER" SALOON LIMOUSINE ON A 40-50-H.P. ROLLS-ROYCE CHASSIS; COLOURED PRIMROSE AND BLACK, WITH BROWN LEATHER UPHOLSTERY.

certainly have no time to elucidate anything but the plainest and most direct form of signals, as he or she is seldom quite sure for the first few weeks where the controls are exactly placed, so is constantly looking



IN THE SUNSHINE OF EARLY SPRING: A LANCHESTER "TEN" DROP-HEAD COUPÉ, COSTING £385; WITH DAIMLER FLUID FLYWHEEL TRANSMISSION, AND COACHWORK BY E. D. ABBOTT, LTD.

interfere with existing fitted mechanical signalling devices, or make retrospective any order which the Minister may issue, yet practically only signals which can be seen projecting from the ordinary outline of a motor-vehicle, arms or dummy white hands, are approved for future installations. The 1934 cars may become subject to regulations on this matter, but no car produced earlier than October 1, 1933 need trouble about its present fittings. That is my interpretation of the recommendations, and no doubt the Minister of Transport, if he issues any order on this matter, will follow the advice given to him in this report. Whether arrows, arms, or dummy hands will be the ultimate form of mechanical signal will, I expect, depend upon personal fancies. In the meanwhile, rear stop-lamps as at present fitted to most cars are favourably treated by the report. Their only suggestion is that an amber in place of a red light being illuminated, when stopping or slowing down, should be used. And I agree to that suggestion, as at a distance one may not know whether the red tail-lamps or the red stopping-lamps are being used by the car ahead of you at night time.

Hastings Rally : Interesting Entries.

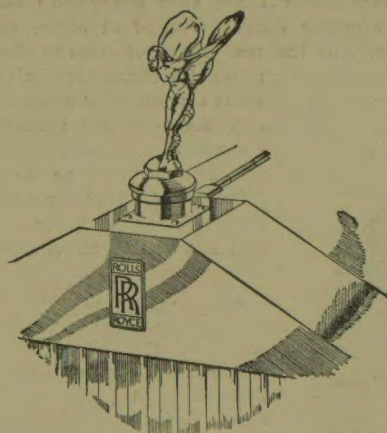
There were some interesting groups of entries in the Hastings Rally, organised by the Royal Automobile Club, which set out to demonstrate special reliability. Thus, a fleet of "self-changing" gear Armstrong-Siddeley cars covered the 9000 miles—1000 miles per car—each of the nine cars starting from a different point—in approximately forty hours. Consequently, the team of nine arrived simultaneously at Hastings, whether the individual car started from London, Bath, Norwich, Leamington, Buxton, Harrogate, Liverpool, Newcastle - on - Tyne or Glasgow—a demonstration of clock-like reliability hard to better. Each car had to adhere to a prearranged fixed schedule of speed over its particular 1000-miles course, in order to arrive at Hastings at exactly the same time as its eight team mates. As a matter of fact, to drive 1000 miles straight off at the minimum average speed of 26 miles per hour for Class 1, 24 miles per hour for Class 2, and 22 miles an hour for Class 3, requires very steady work in order

(Continued overleaf.)

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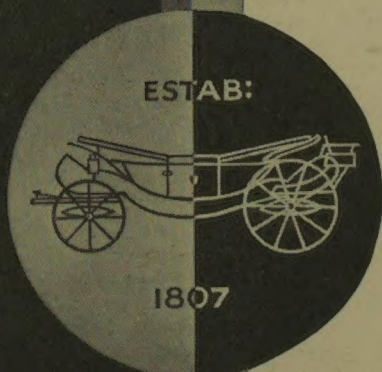
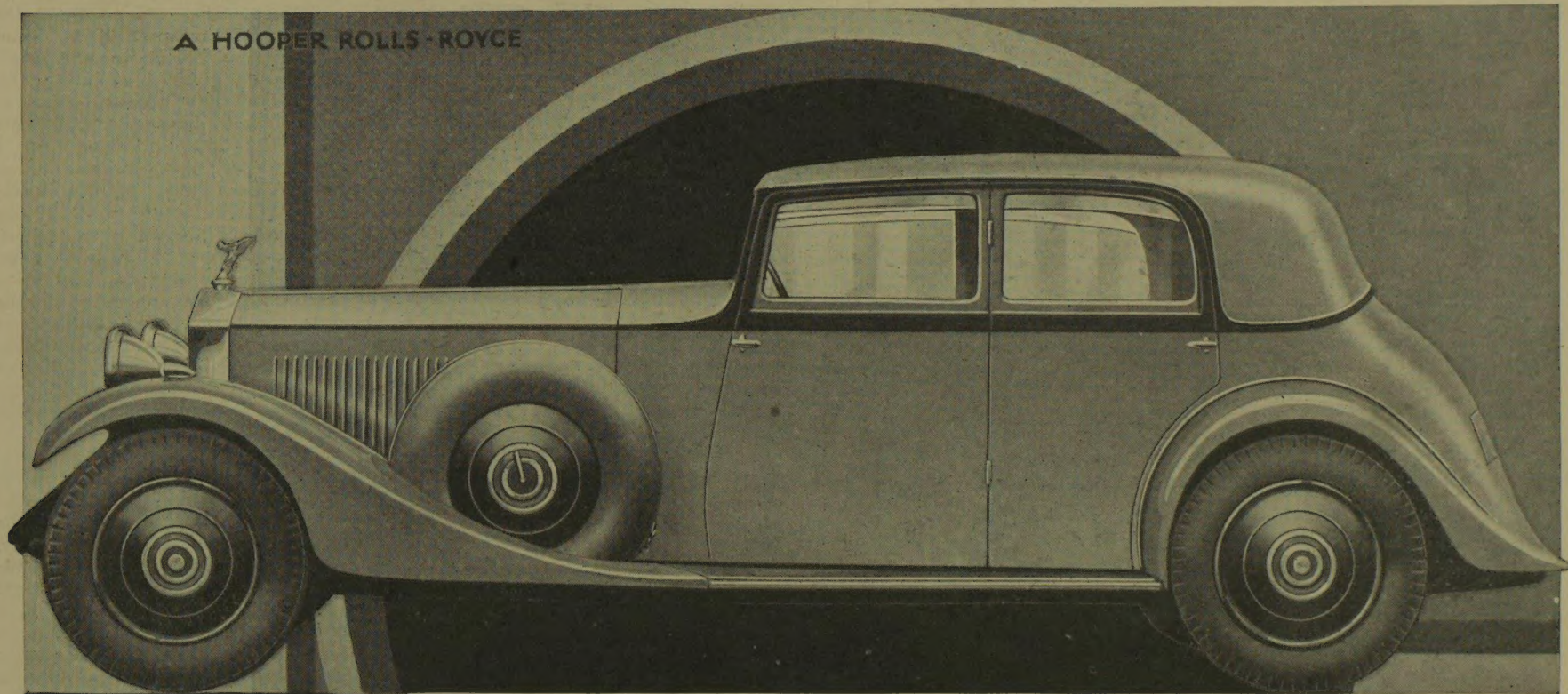
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to capture some hours *en route* for rest and refreshment both for car and occupants. The official times scheduled for Class 1 cars were: from London, 38 hours 21 min.; from Bath, 38 hours 32 min.; from

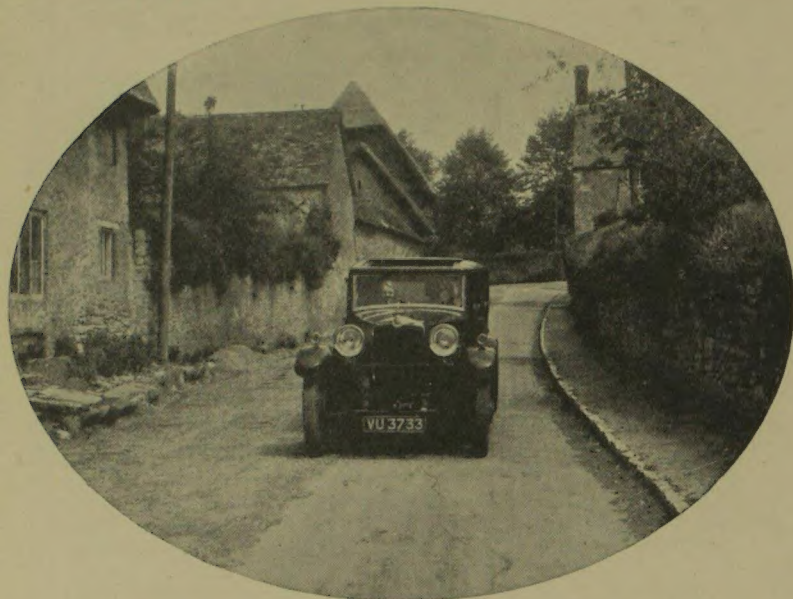
26 m.p.h. in order to gain as much resting time as the small cars. But I am sure everybody enjoyed the Rally, whether they competed in large, medium, or small cars, as the best spirit of comradeship was the prevailing character of all concerned. Thus this opening meet of the English motor-touring season was most successful. That was actually its mission, as well as to show the principal pleasure places of our countryside to many folks who had not visited them before.

Super Non-Skid India Tyres.

No doubt those of the public who witnessed the braking tests of the cars which competed in the R.A.C. Rally at Hastings last week must have been astonished at the comparatively high speeds the cars were driven before the brakes were put hard on. Both

large and small cars arrived at a pace approximating 40 miles an hour, and at that speed the tyres were asked to halt in a few yards, the vehicles weighing from 1½ tons to 3 tons nearly. No wonder motorists can drive with safety to-day when the tyres can withstand such brutal treatment! I noticed that several cars were fitted with "super non-skid" India tyres, easily identified by the red ring around the wall edges. These Scotch-made India tyres

never showed a mark after such treatment, the non-skidding pattern of the tread keeping its six-sided gripping edges unhurt. As a matter of interest, motorists should welcome such severe tests of tyres in competitions, as, if there are failures, they at once arouse the tyre-maker to discover the reason why. Racing and competitions, in fact, have produced the present-day safety tyre by discovering the faults to be cured. In India tyres, there are extra manufacturing processes performed at the works at Inchinnan which, I am informed, make extra mileage possible to the users of these wheel-coverings, and also give greater safety and riding comfort. The quality is maintained in all the styles, so that whether a car is fitted with the standard, the "Stirling," or the India "Super" tyres, the motorist can be sure of obtaining the best results in tyre-mileage costs.



THE CHARM OF AN OXFORDSHIRE VILLAGE: A "GOLDEN" CROSSLEY PASSING THROUGH LITTLE MILTON.

Norwich, 38 hours 18 min.; from Leamington, 38 hours 39 min.; from Buxton, 38 hours 42 min.; from Harrogate, 38 hours 35 min.; from Liverpool, 38 hours 39 min.; from Newcastle-on-Tyne, 38 hours 25 min.; and from Glasgow, 38 hours 39 min. Class 2 cars averaged about 41 hours 40 min.; and Class 3 about 45 hours 30 min. My personal impression, starting from Norwich, and proceeding direct to Harrogate, thence to Llandrindod Wells and London, away to Plymouth and thence to Hastings, was that the small cars had quite an easy matter to keep up their scheduled speed, as the roads rather kept the larger cars from going as fast as they could, so that the slower required schedule of 22 m.p.h. was more easily maintained, while the larger cars had to hustle to keep the



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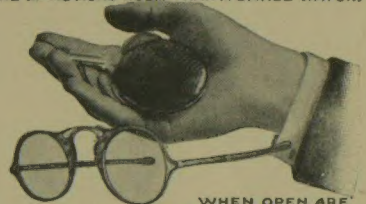
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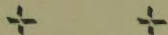
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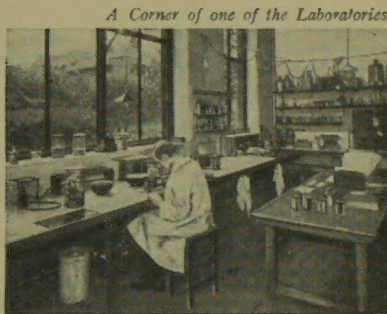
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